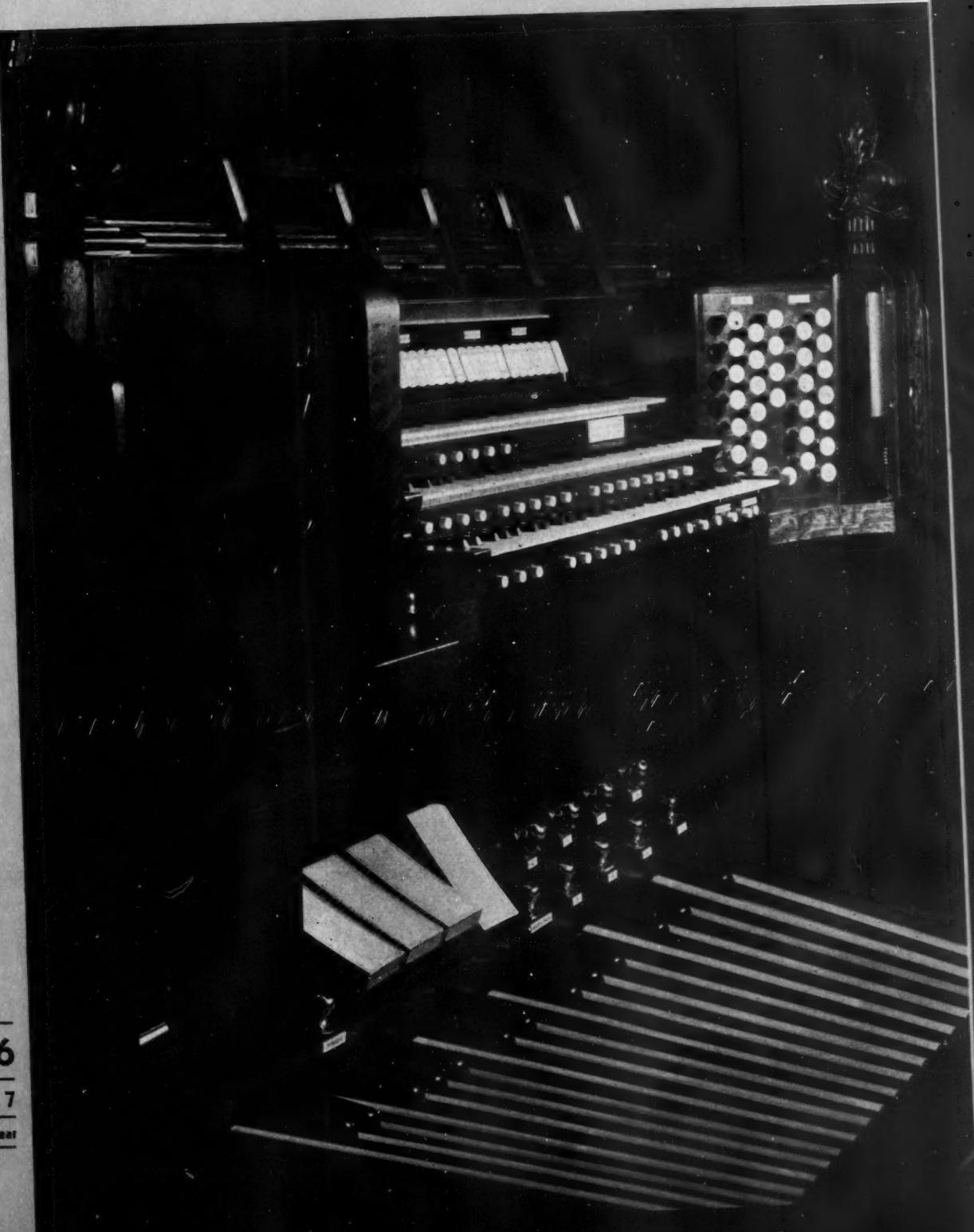


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OF INTEREST TO EVERY ORGANIST

Mr. Arthur Poister, well known organist and head of the Music Department of Redlands University, California, after playing the organ at Grace Cathedral wrote a letter to us. His comments are so competent, so well expressed and so obviously sincere that we begged his permission to reproduce it.

UNIVERSITY OF REDLANDS
REDLANDS, CALIFORNIA

May 8, 1936

Mr. Donald Harrison
Aeolian-Skinner Organ Company

My dear Mr. Harrison:

Ever since the completion of the organ at Grace Cathedral in San Francisco during our stay in Germany and particularly since our return to Redlands, I have urgently wished to hear and to play this organ, about which so much has been written in superlative terms. Having heard nothing but praise for the organ itself, I went to San Francisco for the recital on April 20th rather prepared to be disappointed—no organ could be all that has been said for the Grace organ.

My reaction was, however, so entirely to the contrary and the organ so nearly the ideal of what an organ can and should be, that it does not adequately express my feelings merely to offer tardy but sincere congratulations. It is a joy to play the Grace organ, with its independent organs, wealth of tonal variety and color, and yet gorgeous ensemble. When the building is completed so that the acoustics can be more certainly judged, I know of no organ that will surpass it for the listener as well as for the performer.

Naturally I have inclined toward the "straight" organ. Since playing at Grace Cathedral, I can see no foundation for any feud

between the proponents of the "straight" and those of the "practical" organ. In Grace Cathedral the "straight" organ becomes at once "practical." Here the organ is not only tonally adequate and in harmony with the building but practical both for church and for concert purposes. Any other organ design would, in my opinion, be out of place, inharmonious, and ineffective. Since this is so particularly true in this case, I see little reason why it should not apply to the designing of any church or concert organ.

The first thing that struck me was the organ's superb ensemble and the means by which it is obtained—the use of low wind pressures and the predominance of upper work, without high pressure reeds. On paper the specifications sound like an 18th century German organ; in practise they produce an ensemble that is tonally satisfying, and yet one upon which not only the classics but the modern organ works can have adequate, artistic presentation. Personally my reaction is that this opus marks the beginning of a new era in organ designing and installation.

After listening to two services at the Cathedral, I should like to speak of the splendid work of the organist, Mr. Sydney Lewis. Here is a man who knows music and worship in music and who understands how to treat this organ as an indispensable addition to and part of the service.

My sincere congratulations and kindest personal regards to you.
Very sincerely yours
/s/ ARTHUR POISTER

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REPERTOIRE AND REVIEWS

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Music for the Organist

Dr. Roland DIGGLE: *Prelude, Variation, and Fugue, on Dundee*, 8p. me. (Gray, 75c). Every congregation knows the tune, so the piece begins with that advantage. First we have an unaccompanied running passage in semiquavers divided between the two hands, and then a sentence of the theme played in the pedals without manual accompaniment. This treatment covers two pages and states most of the theme; the final sentence comes at the end of the third page, three-part writing with pedal only at the beginning and end. One easy variation follows, and then the four-page fugue abandons the theme and develops its own materials, making the piece take somewhat the form of prelude and fugue.

Garth EDMUNDSON *Apostolic Symphony*

29p. md. (J. Fischer & Bro., \$1.25). In three movements, with Biblical texts, and a texture that rewards the organist who has a color sense.

Chaos and Prophecy, 11p. A description of the means by which a composer produces his effects is all right for a textbook on composition but of no use in a review, yet it must be said that this composer has chosen to forget all his teachers have taught him about music in order to make the organ deliver the message he has in mind; and, strange as it may seem, he does have a message. It isn't counterpoint, it isn't structure; it's a message, a picture, an impression. The title fits the music. Mr. Edmundson has gathered to his banner a notable array of rather finicky organists, all of whom are proud to play his compositions in public; this is a better appraisal than a review can give. This first movement is chaos, finally flaring out into prophecy. The easiest thing in the world is to break the rules and write consecutive fourths and fifths, but to make them say something is another matter. They say something here. It's mood-painting, story-telling, suitable for the service, and of high caliber for the recital too.

A Carpenter is Born, 5p. First some beautifully melodious passages, and then headlong into two clashing themes on different colors, both written in thirds over a sustained pedal F-sharp. And Chimes. This man is writing organ music. He wants Chimes playable from the pedal, and a Vox in the Echo Organ. Not re-vamped piano music adapted to the organ, but organ music written for the modern organ with all its color. The poetic and dramatic senses are alike demanded. And impeccable taste in registration.

Crucifixion and Fruition, 13p. A toccata for nimble fingers, the type not duplicated in a hundred other examples. Music teachers should frown upon pupils who do things like this, for it's so much better to confine one's self to counterpoint in the first, second, and third species for several decades. Here is learning that has freed itself of its bonds. How this music exemplifies its title is not quite so clear from the notes alone, but match the spirit back of them, with dramatic registration, and unquestionably the music will hold true to the title.

It was much easier to write music in Beethoven's day than in Edmundson's. Yet this American in the course of but a few years has had his music accepted as has no other, and he has written most of it in the larger forms. One reason is that he seems so devoid of bluff. He never seems to be trying to do anything; but only doing it. He makes the organ speak its piece with minimum effort from the organist. Take this final toccata as an example, and note how brilliant and big the thing sounds, compared to the ease and simplicity of playing it. Any professional organist today who hopes to remain near the front ranks must of necessity keep pace with the Edmundson output; fortunately it's worth keeping pace

with. He is more and more becoming a distinctive voice among composers.

Music for the Choir

AM — Joseph N. ASHTON: "One Generation shall praise Thy name to another," 7p. c. t. me. (J. Fischer & Bro., 15c). German and English texts. It opens somewhat like a chorale, the unaccompanied voices taking a sentence, followed by one from the organ. Then a melodious tenor solo, smooth, churchly, and of good quality, followed by chorale style again. Then comes a goodly section for the three lower voices in unison against organ support, a sterling few pages leading into a brief finale which begins with all voices in unison and ends in harmony. It's a worthy piece of church music, the kind of a message the service can use, written with consideration to the vocal problems of a chorus of men's voices. One of the best of its kind for men's chorus.

*A — Charles Black: "O Fount of love eternal," 4p. e. (Gray, 12c). Organ accompaniment; much unison singing. The organ supplies the music based on "Parsifal" themes while the voices supply the text. It seems to be a sterling piece of music, but many congregations will remember that the opera is strictly secular and an incidental religious motive won't quite suffice to erase the secular flavor. If your congregation has no such objections, you will find this splendid.

AW — Katherine K. DAVIS: "Rejoice in the Lord," 8p. cu. me. (E. C. Schirmer, 18c). A good number, varied, melodious enough, churchly. We always feel uncomfortable when a three-part number suddenly sinks into two-part or unison for an occasional chord in the harmonic style of writing, but other than such slips as that, the present number is practical and worthy.

AM — Abram Ray TYLER: "The Day is Done," 9p. me. (Published privately by the Composer, in manuscript copies, 15c). Here we have the Longfellow poem set adroitly to music which uses the instrument to support and steady but leaves the voices free to carry the message clearly. Both the bottom basses and the top tenors will need better than the average range. The composition moves from quiet meditative pianissimos to sterling fortissimos, the instrument all the while furnishing the background without duplicating the notes meaninglessly; in that regard it's a good study in what to do with the accompaniment. An attractive piece of music that deserves to be widely used.

New Organ Music from Abroad

Reviews by Dr. Roland Diggle

A delightful little number is *A Carol* by G. O'Connor MORRIS, the distinguished London organist (Novello-Gray). Some time ago I spoke highly of four or five short pieces by this composer and I am pleased to see that they have become popular both here and in England. This new piece of three pages with a somewhat plaintive Scotch flavor is admirable for offertory, in that it is not too long and gives every opportunity for solo stops and soft effects. I have played it a score of times and recommend it highly; it is quite easy and makes no great demands on the instrument. Such music as this deserves our interest; it is attractive without being banal, and written by a musician who knows what is suitable for church. I only hope that the Composer will give us more pieces like it in the near future.

I am not very interested in music suitable for recital, but like 99% of organists I am always on the look-out for new music suitable for service use or for the pre-service recital. Such music should be well written, melodious, and of such length that the congregation does not become restless. Two such pieces have recently come to hand, *Variations on a*

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Irish Melody and Fantasia on Adeste Fideles by Geoffrey SHAW (Novello-Gray). Mr. Shaw is one of the leading musicians in England and has written all too little for the organ; however the few pieces that I have of his are first-rate service music and would be welcomed by organists who have not been bitten by the ultramodern bug that has been so busy during the past ten years. The first of these pieces takes a charming Irish melody which you will find used in the new Presbyterian hymn-book and weaves it into four pages of simple music that will bring the listener far closer to the right mood than much of the complex and difficult music that organists seem to delight in playing. The second number is a rousing fantasia of some eight pages that comes off in great style. I like the number very much and am sorry that it will only be played at the Christmas season. However, as the same tune is used for the fine old hymn, "How firm a foundation," in the Episcopal hymn-book, organists may be prevailed upon to give it a trial before the 25th of next December. I shall certainly use it myself and I see no earthly reason why it should not find a place on a recital program at any time.

I also want to say a good word for the *Sonata No. 17* by RHEINBERGER (Novello-Gray) which has made its appearance in the Harvey Grace edition. This is one of the better known of the twenty and to my mind is one of the best. The three movements—*Fantasia, Intermezzo, Introduction and Fugue*—take up some 24 pages. The work is not so difficult as one would think at first glance. The second movement is in the form of continuous variations with a fine theme always to the fore. I like it muchly. It makes a good prelude, just as the last movement is an excellent postlude.

Marcel DUPRE has written *Trois Elevations* (Herelle) which should interest organists in the Roman Catholic Church. They are only two pages in length and are quite easy to play, although they show the Dupre touch.

Paule PIEDELIEVRE has written a *Suite Gregorienne* and the first number, *Haec Dies*, is published. It is a sort of toccata of seven pages—very French, but should sound well if played with the right registration (Herelle).

Jean LANGLAIS comes forward (Herelle) with a *Mors et Resurrectio*. Here we have five pages of music that I have been unable to make much of, other than the fact that it starts soft and ends in noise.

Georges TACONET does better with a *Prelude and Fugue* of twelve pages (Herelle) which shows an individuality of style that is refreshing.

A *Toccata and Fugue* by Emil KRONKE, Belgian composer, is a very dull piece of music that fills some twelve pages. It has more notes to the square inch than any piece I have ever seen. There is a longish cadenza for the pedals, and even here we have to play in thirds and fourths. Altogether a gloomy piece of music—and that is giving it high praise.



GREGORIAN CHANT MANUAL

A book by Bishop Schrembs, Sister Alice Marie, and Rev. Gregory Huegle. Reviewed by Dom Adelard Bouvilliers, Mus. Doc.

7x10. 300 pages, cloth-bound. (Silver-Burdett, \$3.00). "A practical method of integrating the study of Gregorian chant and modern music, the teaching procedure in accordance with approved educational thought . . . a guide to research and study . . . a guide for the teacher in the classroom . . . offers detailed directions for teaching the various chants according to their designation."

The Gregorian Chant Manual will receive hearty endorsements, not only that its contents represent many years of exhaustive research and ever-increasing devotion to the sacred

cantilena but also because it is an entirely new departure, and one which eliminates the difficulties of some other methods.

Recognizing as do the real pedagogues the impossibility of expressing the abstract qualities of art through the medium of mere written words, I see in the authors and their valuable associates the use of a really novel system in their course in Gregorian chant. And yet, though it naturally rejects all superfluous ideas, and aims at what is practically essential and tried, the present course, the best issued in English, contains much for the teacher and student: chapters on the study of Gregorian signs, solfeggio of Gregorian theory, study of the rhythm proper to the Gregorian melody, as also its chironomy, essential character of the Latin tongue, its pronunciation and accentuation and adaptation of the Latin word to the Gregorian cantilena which, further, is being here supplemented with a practical study of the relation of the one to the other; finally, the work contains a study of special composition from the point of view of rhythm and expression.

Another feature which pleases an educator is that this course reviews the former chapters given in the other books of the Catholic Music Hour Series, thereby providing the teacher with supplementary explanations on the various points and sections: historical, paleographical, philosophical and, especially, a number of practical suggestions that have been proved valuable in the direction of Gregorian choirs.

Twenty years ago, learning the chant in some classes was a dull wearisome process: one associated the rudiments of the sacred cantilena in certain "milieus" in much the same way as boys were wont to assimilate Latin and Greek today. The work centered mainly around a terrifying grammar book. It pleases one that in this course the authors, real philomuses and musagetes, are not content with replacing old grammars of song by modern graduated courses, but that they advocate the use of suitable discs—which gains much in interest and usefulness. Since aural teaching is at times rather exhaustive, this supplementing the teaching by discs will relieve the teacher of strain, preserving the voice for more vital work than repetition of sung words and phrases, in the manner of rote teaching. To those who often are inclined to say that the gramophone has one weakness, I would answer that the gramophone cannot teach anything, for its value depends upon the use that is made of it by the teacher. This is the attitude taken by the editors and manufacturers of discs recording Gregorian chant excerpts. Up to the present, the companies have issued more than 147 such discs between the years 1904-35. Many of these discs record excerpts which are intended to and exactly do fulfill the needs of young people, for they are really adaptable to studio and classroom use.

The Manual will bring to those who acquire it a fine system of teaching the sacred chant to children and adults, a system as demonstrated by three leading authorities on the subject. May its sale be as great and prompt as it deserves, for now that it is available I cannot forget that its appearance comes after many years of research, study, teaching and pedagogical experiment.

TUNING THE ORGAN

A book by A. Hemstock

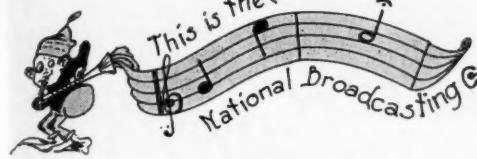
5x7. 53 pages, illustrated, paper-bound (published by Musical Opinion, available in America from The American Organist, \$1.15 postpaid). In 1876 Mr. Hemstock produced this booklet, and in 1924 it was revised by Noel Bonavia-Hunt, with an appendix of very practical nature dealing with the detailed correction of common faults in the speech of pipes. By request of many readers, T.A.O. has made search for a book that would give the organist maximum help in learning how to tune the organ and make minor repairs; the result of the search is our presentation of this booklet as the most helpful work we have been able to find. A few copies have been imported for the benefit of any readers who want such a booklet.

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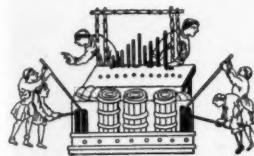
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INDEX ABBREVIATIONS

Organs: Article; Building photo; Console photo; Digest or detail of stoplist; History of old organ; Mechanism, pipework, or detail photo; Photo of case, or auditorium interior; Stoplist.

Persons: Article; Biography; Critique; Honors; Marriage; Nativity; Obituary; Position change; Review or detail of composition; Special programs; Tour; Photo.

PROGRAM ABBREVIATIONS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "recitalist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. **Evening service or musical. Obvious abbreviations: alto, bass, chorus, duet, harp, junior choir, men's voices, offertory (off.), organ, piano, quartet, response, soprano, tenor, unaccompanied, violin, women's voices; hyphenating denotes duets etc. 3p., 3 pages; 3-p., 3-part; etc.

REVIEW ABBREVIATIONS

Before Composer: *—Arrangement; A—anthem (for church); C—chorus (secular); O—oratorio-cantata-opera; M—men's voices; W—women's voices; J—junior choir; 3—3-part, etc.; 4—partly 4-part plus, etc. Obvious abbreviations: Ascension, Christmas, Easter, Lent, New Year, Palm-Sunday, Special, Thanksgiving. Mixed voices and 4-part unless otherwise classified.

After Title: c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus. s.a.t.b.h.l.m.—soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated). o.u.—organ accompaniment or unaccompanied. e.d.m.v.—easy, difficult, moderately, very. 3p.—3 pages; 3-p.—3-part writing. Af. Bm. Cs.—A-flat, B-minor, C-sharp, etc.

Readers will afford valuable cooperation if they open accounts, so far as possible, with publishers whose advertising announcements regularly appear in these pages.

VOL. 19

JULY, 1936

No. 7

EDITORIALS & ARTICLES

Christ Church, Greenwich	<i>The Console</i>	Cover, 217
Christ Church, Greenwich	<i>The Cases</i>	Frontispiece, 226
Churches Go On and On	<i>Editorials</i>	238
Practising Concert Miniatures	<i>Stanley E. Saxton</i>	227

THE ORGAN

Boston's Michell Organ	<i>S. Harrison Lovewell</i>	230
Building His Own	<i>W. P. Shepherd</i>	239
Early Hope-Jones Example	<i>Elmira Organ</i>	232
Rebuilding the Greenwich Organ	<i>Gustav F. Dohring</i>	239
Organs: Boston, Church of Our Lady	<i>Carlton C. Michell</i>	achsp230
Elimra, Park Church	<i>Hope-Jones</i>	ahs232
Greenwich, Christ Church	<i>Hillgreen-Lane</i>	c217 p226, s239
West Chester, Westminster Presb.	<i>Kilgen</i>	s246
Mr. Pierson's Home-Made	<i>Mr. Pierson</i>	as239

CHURCH MUSIC

Church-Apartment Financing	<i>New York Example</i>	241
Contralto-Voice Problems	<i>A. Leslie Jacobs</i>	234
Meditation Service Program	<i>Frank B. Jordan</i>	235
Value of Formalism	<i>Miss Vosseller</i>	236
Writing-Publishing-Producing	<i>Paul H. Eickmeyer</i>	237
Service Selections, 245		

RECITALS & RECITALISTS

Cleveland Museum Recitals	<i>Attendance</i>	248
Recital Programs: Advance, 242. Musicales, 245.		

General Programs, 243. Special Programs, 243.

NOTES & REVIEWS

Cover Plate, 239.	<i>Dresden Amen</i> , 249.
New Organs, 223, 237, 248.	<i>Repertoire Comment</i> , 240.
Repertoire and Review, 220:	<i>Choir and Organ</i> , 220.
Books, 222.	<i>Sonata</i> , 220.
Foreign Organ Music	<i>Dr. Roland Diggle</i>

220

PICTORIALLY

Boston, Church of Our Lady	<i>Michell</i>	cp232
Greenwich, Christ Church	<i>Hillgreen-Lane</i>	c217, p226, b229

PERSONALS

Bidwell, Dr. Marshall	246	Mueller, Carl F.	247
Bingham, Seth	r247	Naumann, J. G.	r249
Darnell, Grace Leeds	240	Pierson, Perley C.	239
Dohring, Gustav F.	m248	Porter, Hugh	p249
Edmundson, Garth	r220	Rassmann, Ferd.	p248
Eickmeyer, Paul H.	r237	Rogers, James H.	r227
Groth, John	p249	Schoenberg, Arnold	p247
Hope-Jones, Robert	232	Schreiner, Alexander	*247
Kroeger, Ernest R.	h246	Tchaikowsky	r228
McCurdy, Alexander	*h242	Tyler, Abram Ray	*h241
Michell, Carlton C.	230		

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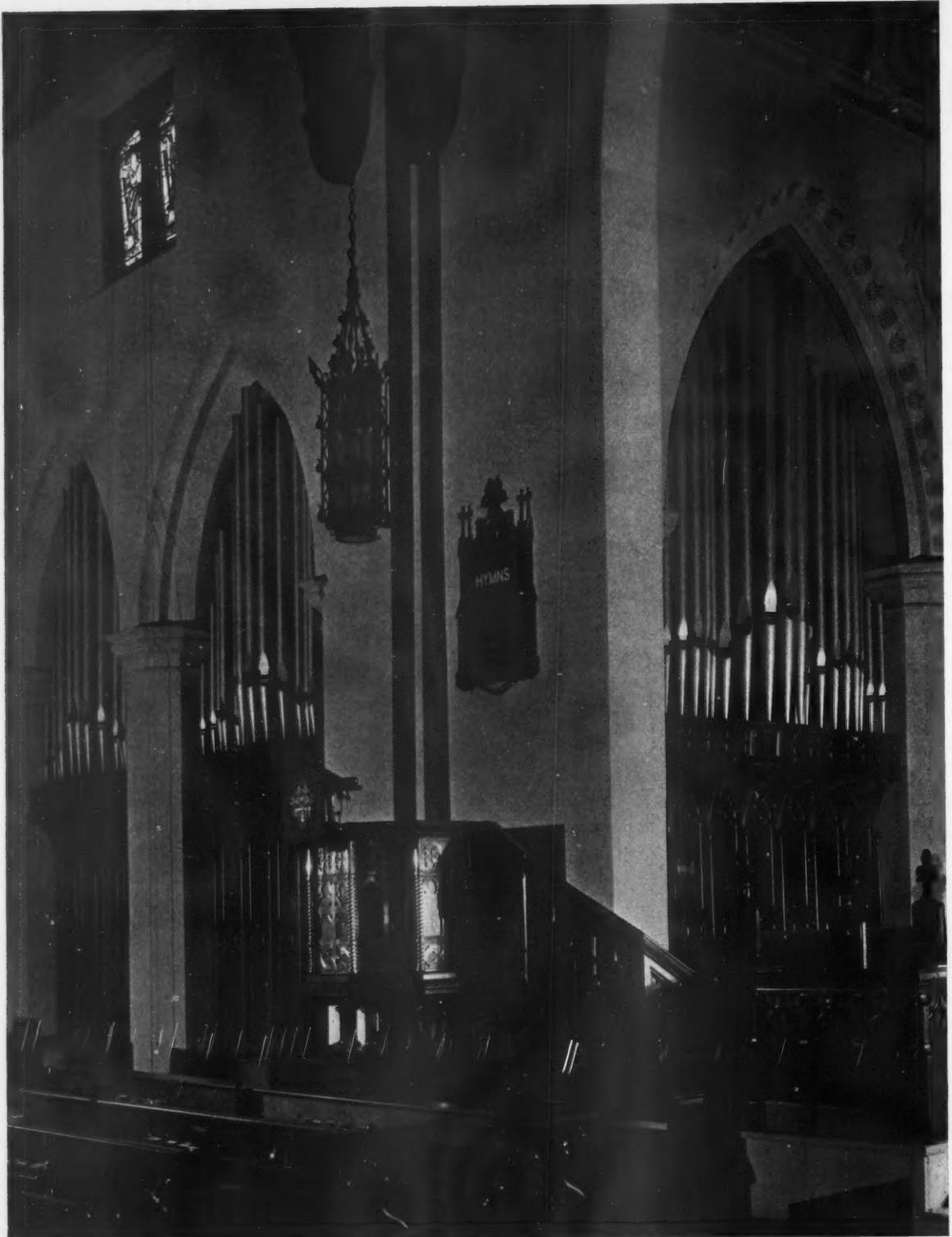
Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Ave., Port Richmond, N. Y.

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NEW YORK CITY



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THE AMERICAN ORGANIST

July, 1936

PRACTISING CONCERT MINIATURES

Both Art and Technic Benefit by Playing Concert Music and the
Small Organ is Not Necessarily a Handicap

By STANLEY E. SAXTON

Registration Examples: Article 3

BECAUSE the church has a small organ, the organist too often assumes that his instrument is incapable of satisfactorily rendering selections which are designed primarily for concert use and confines his efforts exclusively to a study of numbers which are of the moderately easy grade and fall into only two categories: the march postlude and melodic prelude.

While it is true that there are many fine compositions in these classifications which interpret the spirit of the service, it is also true that the progressive organist must continually strive to perfect himself in his approach to the problems of organ technic and registration. These two classifications do not lend themselves to a variety of effects or to technical improvement.

Of course one may well say, "But regular concert music has no place in the church service." This is only a half-truth, however. If we study the methods and abilities of the best church organists we invariably find that they are not only fine church organists but are concert organists as well. In fact it would be almost impossible to find a famous concert organist who could not play a fine service. If this is the case, might we not turn about and suggest that if a church organist practised to attain the technical ability necessary for concert playing he would also become a better organist in any other capacity?

I feel that improvement in any art is a continual striving for more perfection and a desire to more nearly imitate the greatest masters. When a church organist decides that his organ work consists solely of the preparation of a soft prelude and offertory and a martial postlude, he is entering the rut which leads to the end of his development.

Pianists practise Chopin etudes, not because they may play those etudes in recitals but because they realize that if they develop the technic to cope with the difficulties in the etudes their regular playing will become that much more fluent and finished. Organists can benefit likewise by study of concert numbers which furnish a finer technical background.

And then, why not prepare and play an organ recital once or twice during the season? Churches are ordinarily proud of their organs. The congregations like to hear organ music and how could a church find a better way of raising money to further musical developments than through a fine organ recital? I know an organist who, through a series of recitals, raised enough in collections alone to buy new gowns for the choir. His industry and generous interest did much to endear

him to the members of the choir and improve their own work.

The organist with a small organ need not fear that the resources of his instrument are inadequate for such a recital. In fact, many of them are peculiarly adapted to the playing of light delicate numbers such as *The Squirrel* by Weaver, *Echo* by Yon, *When Jack Frost Paints A Picture* by Wolf, or the *Carillon* from the *Christmas Suite* by Edmundson. And these numbers are in reality not difficult. They do involve a somewhat different method of approach to the problems of touch and registration.

Another reason for special mention of these delightfully dainty numbers may lie in the fact that the many small organs being installed in homes and studios lend themselves ideally to an interpretation of such pieces and the intimate atmosphere of the home or small concert room needs the delicate gaiety of these pieces. Whether you are preparing for a concert, are anxious to entertain your friends at home, or want to keep your technic crisp and sparkling for church work, you cannot afford to neglect a study of these fine concert pieces.

For this issue, therefore, I deal with two numbers which are intrinsically of the concert style but which can be performed satisfactorily on small organs. In adapting these numbers for portrayal by the smaller instrument, it has been necessary in some cases to modify them to a certain extent and use short-cut methods to get the effect the composer desires.

Some of the methods employed, however, are methods which might very well be applied to the playing of numbers for the church service, since the short-cuts are due to the limitations of the instrument upon which the organist has to perform; if he masters them, they will open for him new possibilities in the artistic use of the stops available for his use in any kind of playing.

The first number I have chosen is a light, dainty Scherzo by James H. Rogers, from his *Sonata in E-minor*. Incidentally, this Sonata contains three other movements all of which are of high caliber; the first movement would make an excellent concert piece; the Adagio, a fine prelude or offertory; and the Fuga, a brilliant postlude. I have used them all for these purposes with great success. The Scherzo is, however, purely a concert number and would not be useful for church work.

JAMES H. ROGERS'

Scherzo (from Sonata in E-minor)

Published in 1910 by G. Schirmer Inc., \$1.50. Preparatory registration:

Swell: Salicional, Voix Celeste, Stopped 'Diapason'.
Great: Melodia, 4' Harmonic Flute.

Pedal: Lieblichgedeckt, 8' Gedeckt, S-P.

Page 1, measures 9 and 10, 13 and 14, and 17 and 18, transfer the left hand to the Great.

Page 2, at *Meno Mosso* add *Vox Humana* to Swell, playing both hands on the Swell. Play the passage marked '8' Flute' on the Great. At the bottom of page 2, *Vox Humana* and *Voix Celeste* off, register-crescendo set to second degree (see May page 155).

Page 3, begin on the Great.

3-8. (Meaning page 3, measure 8.) Play entire chord, excepting top G, with l.h. This top G is doubled on Swell and Great and as it resolves to F-sharp, the r.h. moves to the Swell.

3-9-1. (Page 3, measure 9, beat 1.) Left hand follows the right to the Swell.

3-13. Return to Great.

3-16-2. Play D on Swell, register-crescendo off. Add *Vox Humana*.

3-17. Play the next 16 measures as at preceding *Meno Mosso*.

4-1-1. Great 4' Harmonic Flute off.

4-2-1. G-P on, S-P off.

4-5. Set Swell 4' Flauto d'Amore alone, with 16' and 4' couplers, unison off; an 8' and 2' may be used if available. Play r.h. on Swell, l.h. on Great. Transfer l.h. to Swell at sections marked 'Choir'.

6-5. Add Salicional to Swell, take off 16' and 4' couplers and put unison on. Continue with r.h. on Swell, l.h. on Great.

6-13-2. Both hands on Swell.

6-15-2. Both hands on Great.

6-17-2. 4' Flauto d'Amore off Swell.

6-18. Both hands on Swell.

6-20. Both hands on Great.

On measures 23 and 25 play only the Pedal notes.

In the first theme of this Scherzo the right hand has rapid passage-work. For the most part this is marked legato, but the player will find that a much more crisp and brilliant effect can be produced if he employs a style of playing very similar to what he would use if he were playing the piano. In fact it is helpful to practise passages of this sort on the piano. The sustaining power of the organ tends to produce in a room or concert hall more resonance than would be produced by a piano, for example. In addition there is in many a concert hall a fairly long period of resonance which prolongs the effect of the note. In some halls the sound may be prolonged as much as two or three seconds. Naturally, if the player is producing tones in rapid succession, and the resonance of the hall and organ are such that these tones are sustained some time after the key is released, the result will be just a blur of sound. A semi-staccato method of playing rapid passages may therefore be of absolute necessity in order to avoid a disagreeable overlapping of tones. Usually it is not necessary to go to extremes; but by all means avoid too legato a style in such passages.

In contrast, the suave melody of the *Meno Mosso* will be much more enjoyable if it is introduced as a very smooth legato effect after the crisp semi-staccato arabesque passages.

Do not try for excessive speed, but exert every effort to keep the runs clean, crisp, and absolutely in time, excepting at those places where ritards are purposely introduced for expressive effects. Make your stop changes quickly and with as little fuss as possible.

TCHAIKOWSKY—KRAFT TRANSCRIPTION *Dance of the Candy Fairy*

Published by G. Schirmer Inc. in 1924, 50¢; from the Nutcracker Suite, transcribed by Mr. Edwin Arthur Kraft. The registration for this second number in concert style has been worked out for a Wicks miniature of two ranks which is

used as a practise instrument in Skidmore College. A great number of these small miniature organs have been sold to rural churches and to individuals for their homes. This model represents perhaps the most simple form in which an organ of any tone variety whatever can be constructed. We have attempted to show that even on this instrument interesting combinations may be worked out for concert purposes by the discerning organist. Also complete directions are given for use of the crescendo pedal. Instead of giving the correct stoplist of the instrument we give the names engraved on the stops:

Pedal: Bourdon, 8' Gedeckt, 4' Flute, 4' Violina.

Great: 16' Bourdon, Flute, Salicional, 4' Flauto d'Amore, 4' Violina, 2' Piccolo.

Swell: 16' Bourdon, Quintadena, Stopped 'Diapason', Viola, 4' Flute, 4' Violina, 2 2/3' Nasard, Oboe, Tremulant.

There are no combination pistons or couplers; one crescendo pedal controls all the shutters, and a register-crescendo adds the stops in the usual manner.

Preparatory registration:

Swell: Viola.

Great: Flute, 4' Flauto d'Amore, 2' Piccolo.

Pedal: Bourdon, 8' Gedeckt.

1-1. Left hand on Swell, as marked.

1-5-2. We assume four beats to the measure, for convenience. Right hand on Great. Note that throughout this piece the r.h. is for the most part marked staccato. We suggest a review of the remarks concerning this type of playing in our May and June comments.

Measure 7. (From here onward the page numbers are not given, and the measures indicated consecutively from beginning to end.) Start opening the swell-shades.

8-1. (Measure 8, beat 1). Shutters fully opened, start to close them.

8-3. Shutters fully closed.

8-4. Left hand on Great. Continue phrase down to A-sharp with l.h.; play A-sharp in Pedal as indicated.

9-2. R.h. on Great, l.h. on Swell.

9-3. Start opening the shutters with right foot.

10-3. Shutters fully opened; prepare r.f. to pedal 11-1.

12-1. Start closing shutters; close on 12-3.

12-4. L.h. on Great; continue phrase in manual part down to E on 13-1.

13-2. R.h. on Great, l.h. on Swell.

14. Start opening shutters with l.f.; fully open on 15.

16-1. Start closing shutters; fully closed on 16-3.

16-4. Add Swell Stopped 'Diapason', 4' Flute, with r.h.; continue on Swell with l.h.

17-2. R.h. on Great.

17-4. Open and close crescendo-shutters suddenly for sforzando effect.

18-1. Shutters closed; open suddenly on 18-4.

19. Same as 18.

20-2. Slight ritard.

20-4. Play octave B with l.h. on Swell, with r.h. cancel Swell Viola and add Great Salicional as soon as octave B is played (staccato).

21. Both hands on Swell; start to open shutters at once; fully open on 21-4.

22-1. Start to close shutters, closed on 22-3.

22-4. L.h. on Great; continue for two measures.

Measures 25 to 29 are to be treated similarly to 21 to 25.

29-1. Both hands on Swell.

29-4. Both on Great.

30. Same as 29; open shutters about half.

31. Both hands on Great; shutters fully open at beats 2 and 3.

32-2. Add register-crescendo full, with l.f. Slight pause on last chord.

32-4. Swell 4' Flute off; play arpeggios on Swell; shutters open on two arpeggios, closed on two alternately until end of page.

36-3. Big ritard, last four broken-chord notes staccato. Cancel Great Salicional and 4' Flute with L.h.; slight pause; cancel Swell Stopped 'Diapason' and add Swell Viola.

36-4. L.h. on Swell.

37. Beginning here and to measure 48, play exactly as measures 5 to 16.

48-4. Add Swell Stopped 'Diapason'; open shutters suddenly.

49-1. Close shutters; open slightly on 49-4.

50. This and the next measure, similar to 49.

52-2: Start ritard; open shutters at beats 2 and 3.

52-4. Swell Viola off; both hands on Swell; shutters entirely closed.

The reader will notice that we have called for the effect of an 8-4-2 on the Swell. It might be well to explain just what the purpose of this registration is, so that the organist in setting up passages of this kind on different organs may work with the principle in mind rather than just a specific idea for this one particular number. As this Dance is played by the orchestra, it is orchestrated for woodwinds and bells or xylophones. Naturally, the effect desired is one of dainty brilliance characterized by the bell in light effects.

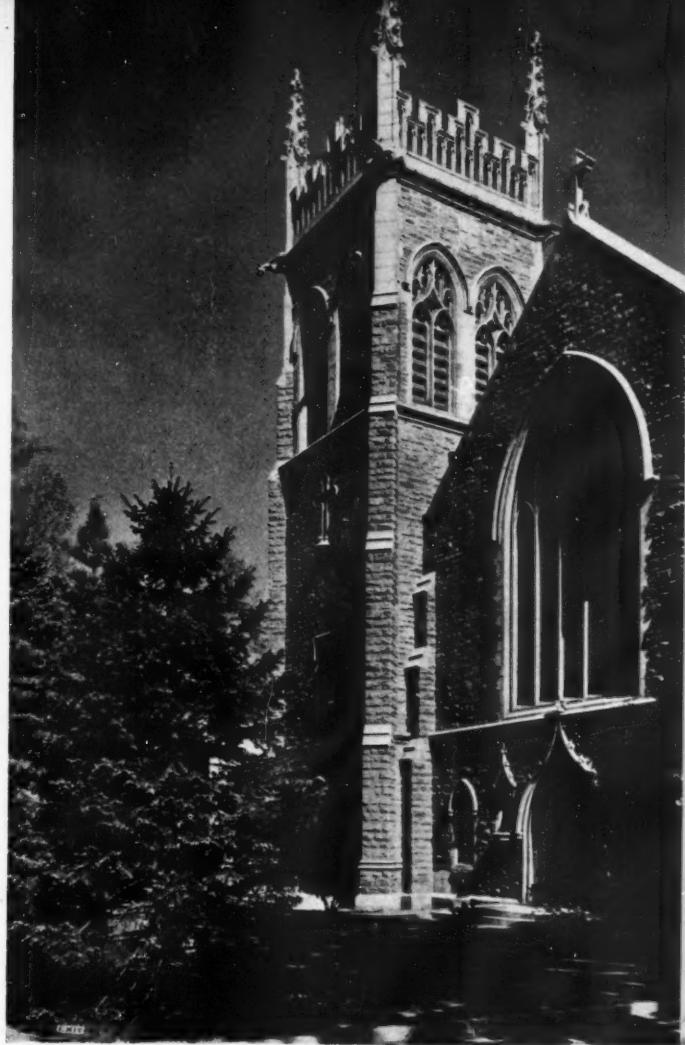
The characteristic tone of bells and xylophones is obtained synthetically on the organ by the use of overtone stops sounding at 4', 2 2/3', 2', 1 3/5', 1 1/3', and 1'. The last three of these are often represented by a mixture of three ranks. If your organ is equipped with any of these, your registration for passages which orchestrally are reproduced with bells should be made up of the stops in this category.

I suggest as an illustration the following to give an exceptionally fine effect on this number: Soft 8' flute, soft 4' string-tone, 2 2/3' Nasard, 2' Piccolo, 3-rank Mixture. To obtain an even more bell-like effect, the 2' Piccolo should be omitted and just the Mixture used with the other stops. On the Choir of my concert organ, which is of the usual line-up, I use the following: 8' Gedeckt (soft), 8' Dulciana, 2 2/3' Nasard, 2' Piccolo. Most of the passages are played with the shutters entirely closed in order to give the effect of very soft bells. For those who are lucky enough to have a Harp or a Celesta on the organ, this is an ideal place to use it. Set it with the 4' coupler and a soft 8' Flute.

In playing concert numbers of this sort the organist must have an entirely different mental approach toward the material than he would toward a melody piece of church character. An audience listening to a concert expects something entirely different than an audience that has assembled in church for a religious service. The organist must now think in the manner of a concert artist rather than in the manner of an accompanist for congregational singing or anthems sung by a choir. What are some of the points which distinguish the concert organist from the church organist?

First of all the player must appeal to his audience on an entirely different plane than he would if his purpose were to produce in the listener a mood of religious contemplation. A concert performance of virtuoso caliber leaves the listener with a feeling of exhilaration plus a sense of repose. At once it is apparent that these two moods are, in a sense, opposites. And yet isn't art in reality the happy union of opposites? In piano practise we speak of 'controlled relaxation'; in composition we say a piece must have 'unity and variety'—terms which are diametrically opposed to each other. And yet this combination of diverse elements is the very essence of art. The virtuoso knows this and strives to gain it in his renditions through the attainment of a strictly mechanical technical precision, plus perfect freedom of expressive means. But again: 'perfect freedom' is in reality 'perfect control'.

Exhilaration and repose: let us analyze each to see if we can discover how the performer can give them to the audience through his style of playing.



CHRIST CHURCH, GREENWICH

An imposing Connecticut church that now houses an enlarged and modernized three-manual Hillgreen-Lane organ

Exhilaration; excitement; a sense of more aliveness. Think of concerts at which you have had this reaction to a certain selection. You will find that it was not the volume of the music that produced it; it was not necessarily the speed of the number that intrigued your imagination; but it was the sparkling accuracy of the rhythmic pulse, the evenness of the successive note attacks, the smoothness of the most subtle phrasings—in short, the mechanical precision with which the artist had attended to all of the 'little' details. He had not allowed himself to neglect a single point of technical mastery; there were no uninteresting passages; everything was meticulously and carefully wrought; each slightest movement of his fingers was carefully directed by a brain that was wide awake to the slightest variation of dynamics, accent, volume, attack, release, phrasing or effect. There was perfect coordination between mind and physical forces.

How does the artist achieve this coordination in his practise? Does he sit at the organ, hour after hour, mechanically repeating the difficult passages in his selections? Does he open and close the swell-shades a hundred times to develop flexibility in his ankle? Does he go thorough the motions of adding or canceling a certain set of stops a score of times as though he were an athlete trying to develop a special set of muscles to do a piece of work?

No. He does not!

If he did, it would be necessary for him to practise eight hours a day continuously to keep up any kind of a repertoire, and then his playing would be no good. Two years ago I

played the complete works of Widor in a series of ten recitals: 550 large pages of the most difficult organ music written. If I had done these things on each page of this music I would have been a physical wreck at the end of the series.

Then, what does the concert organist do? He practises slowly and carefully, listens to himself, and thinks! He plays the passage once. Then he analyses it for note sequences, fingering solutions, phrasing, dynamics, possibilities of color effects, technical difficulties, and methods of improving the clarity of his registration and technical approach. With all these in mind, he plays it slowly again, listening critically to the effect. Is it better? Is it worse? How can it still be improved? He again considers all points, and having discovered the errors and weak spots, corrects the errors and invents means of strengthening the weaknesses. Once more he plays the passage, his ears open. If he has used his mental forces to good advantage the passage is now taking form. A few more times and it is as he wants it. This is the way to practise.

If you want to improve your fundamental technic for playing scales and arpeggios, or you have problems of finger dexterity to master, practise scales, arpeggios and studies such as Czerny or Cramer on the piano. If you have difficulty co-ordinating your hands and feet when playing the organ and reading from three staves, practise the Eight Short Fugues of Bach, or his trio Sonatas, or the Pedal Studies by Dudley Bucks, Barnes, and others. But don't use your concert selections for this drudgery. By the time you have mechanically played over a passage a hundred times you have aesthetically killed it for yourself. How can you make it sparkling and full of joy and beauty for your audience?

And now to the sense of repose: What is a sense of repose? Freedom from worry; a sense that all is going well, and will

continue to go well; a lack of any kind of tension; confidence. These are the things that an audience must feel in the playing of an artist. You must give them confidence in your ability to play the piece as you want to play it. You must make them feel sure that you are not going to fall down on any of its technical or interpretational points. You must instil in them a trust in your ability to control the instrument under any and all conditions.

The only way you can do this is by first having this confidence in yourself. And it can only be gained by having so practised that you know exactly what you are going to do at all times and are sure you can do it. You must know your technical possibilities and limitations. You must decide exactly what registration you will use and how you will use it. You must work out to your own satisfaction every interpretational detail. Then, and only then, will you have confidence in your ability to play the number just as you want it and this sense of confidence and ease will flow out over your audience.

All worthwhile practise requires thinking. If you find yourself merely pushing down keys and concentrating on something else, or letting your mind wander at random, you are no longer practising. You might just as well stop and go do the other things you are thinking about.

The fine player often has his registration, phrasing, dynamics, and emotional effects all worked out mentally before he plays a single note of a new number. This explains why some players can sit down and play a new number perfectly at sight. Coordination between mind and body is so perfectly adjusted that as long as the mind reads and interprets the piece properly, the hands and feet have nothing to do but to follow directions. Practise thinking!

(To be continued)

BOSTON'S MICHELL ORGAN

An Organ Built Almost Half a Century Ago and Still an Outstanding Work of Art in the World of the Organ

By S. HARRISON LOVEWELL

ENGLAND sent America the first organ to be used in any church in our country—the Thomas Brattle organ imported for its owner's personal enjoyment, and not primarily intended to be used as a church organ. It was first mentioned in 1709 and used in King's Chapel until supplanted by a much larger instrument that purported to have been approved by Handel.

The single keyboard had a compass of little more than four octaves. The blowing was done by one iron treadle. There were five distinct registers. And this was the first organ to be set up in a church in the Massachusetts Bay Colony. After it had been supplanted in turn by a newer English organ, built by Adrian Smith of London for five hundred pounds and erected in 1756, it went to a church in Newburyport, received a new case, and in 1836 was sold for \$450. to St. John's Church, Portsmouth, N. H. Reconditioned several times, it was again heard in a church service in April 1933 when the Diocesan Convention was in session. Because of its thin tone and small volume, the larger gallery organ was played in conjunction with it.

Now let it be announced that there is another organ in Boston that has been much forgotten during the general shuffle of the last years—an organ in itself that is unique and one that long after it was constructed definitely influenced

the building of other organs. Its voicing is extremely artistic and refined. It is typically English and it is a cathedral organ in miniature. Let dignified music be played well and with real understanding on this instrument, and even the most skeptical will be convinced that Carlton C. Michell created a masterpiece. Unfortunately, many facts that would alike be interesting and valuable are no longer available.

On a cross street in Boston's so-called South End, and within a stone's throw of where once stood fortifications protecting the causeway leading to Roxbury, stands an unpretentious brownstone church. As the Church of the Messiah, it was attended by people of position, fashion and wealth; but the time came when the parish voted to remove to the Back Bay section of the city. A contract was given to Carlton C. Michell for a new organ, completed in time for services held in December, 1892; the cost was about \$10,000. Michell was an accomplished musician, the son of a clergyman. He did remarkably fine work with his material. Among other things, he compiled a hymn-book of virile content in text and music.

When the property was sold to William Cardinal O'Connell, a second St. Stephen's parish arose from the ashes. Our Lady of Pompeii is the name of the present parish. It ministers to an Italian population, but there still remain the

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THE MICHELL ORGAN IN BOSTON

Built in 1892 by Carlton C. Michell who in this example stamped himself one of the master organ-builders of his day

stained-glass reredos window and the wonderful Michell organ.

As shown by the illustration, the organ case is simplicity itself. It is exquisite. It emphasizes the fact that this is a miniature cathedral organ. And it will be observed that there are three towers; two taller ones with clustered gilded pipes forming the flanks, while a smaller lower tower occupies the center. These towers are unobtrusively bound together by a framework of dark oak. Dimly seen behind the towers is an orderly array of wood and metal pipes standing in delightfully unabashed naivete. Sliding doors of grille-work close the console. The effect is elegant. The keyboards when not in use are covered with a square of felt or other soft fabric. The drawstops have large ivory knobs chastely lettered, and because these knobs are of ample size they are grateful to the touch. The case was designed by R. Clipston Sturgis, for many years a chorister at St. Stephen's. How wonderfully did the architect find just the right investiture of beauty for the enshrinement of the soul of this remarkable organ!

Carlton C. Michell was a native of the Isle of Wight. His education was of the best. He was a gentleman once and for all. While in England, he was a member of the "short-lived but illustrious firm" of Michell & Thynne, a firm that

had won gold and silver medals for the building of a four-manual organ exhibited at the South Kensington Inventions Exhibition in 1885 and a second time in Liverpool. This instrument was purchased by the Rev. C. W. Grove and presented to the Abbey Church of St. Mary at Tewkesbury. It stands in the north transept and is without case. It is the prototype of Boston's notable Michell organ.

Upon leaving England, Mr. Michell came to Boston, worked a short time in a local factory, and then joined the firm of Cole & Woodberry. He was now in congenial company! James Cole, also an Englishman, and a young enthusiastic organist, acknowledged very frankly his indebtedness to Mr. Michell, for under the early training received from him, he rose rapidly until he reached supreme heights as an organ builder and voicer.

James Woodberry—also a young Englishman—possessed superior accomplishments in his special field of first-class mechanician and craftsman.

And so with these three men closely associated with one another, the new organ was built under ideal conditions. After it was completed, Mr. Michell built two other organs of outstanding excellence: an organ for St. Michael's and All Angels', Baltimore, and the organ in St. Luke's Church, Germantown, Philadelphia.

The common tradition in Boston is that the organ was built in England, but like other traditions, the truth has been partially hidden by falsehood. The truth is that wind-chests, coupler-boxes, and actions were imported from Hunter & Son, London. That is all! The tubular-pneumatic action, which today is easy of touch and perfectly reliable, was invented by Hunter & Son and is said to be the first successful one to be used in an American organ. In passing, it may be noted that the swell-box has a thickness of five inches!

Among other features that are characteristic, it can safely be asserted that this was the first organ in America to have quick-speaking bearded pipes. It was also the first to have reeds on high pressure—five to seven inches. The plunger-feeder was constructed in the Cole & Woodberry factory, as also all the wood pipes and all mechanical parts other than those mentioned as having been imported.

The metal pipes are of unusual design and scale; but the success of the voicing lies chiefly in the treatment of the mouths. The viols used were those invented by William Thynne and are quite different from anything of the kind found in other American instruments of the period. These are distinctively beautiful and are instant in speech. In imitative qualities they closely resemble the tones of orchestra strings. Nothing more exquisite can be imagined than the Viole Sourdine in the Choir Organ, for there is implied an effect peculiar to a muted violin. A melody played above the middle of the keyboard becomes pervasive and stands out clearly against the tones of the harmonies underlying it. What is heard is entrancing!

Supplementing the novel and unique features as already enumerated, it can now be stated that the cathedral-like tone is founded on the Contra-Posaune of the Swell. The Coroneopean in its voicing and quickness of speech differs widely from those that had hitherto been used by American builders. The Mixture divides at middle-C and has the integrals 15 - 19 - 22. Michell's Viole Celeste is a prototype of those now in use; and the Viole d'Orchestre has a special scale and is quick in speech. Borrowing—today an abomination—was hardly resorted to in this organ.

If the reader has pondered over what has thus far been written, and then has kept in mind that Michell personally voiced fully 75% of the pipes, he will begin to understand how greatly his work influenced other builders and how ready they were to antagonize, and afterward appropriate to their own use those things they once condemned. This comparatively small three-manual organ, however, must long stand as a monument to superlative artistry in voicing as well as to mechanical perfection. It antedated the best in

American organ building in some respects by nearly a generation.

The keyboards have a compass of sixty-one notes. The pedal-board of thirty notes is radiating-concave and is likely to have been the first used in this country. The middle keyboard is the Choir Organ, and has very definite advantages. The specifications show a remarkably voluminous Swell Organ. In itself it has the power of a complete church organ—thanks to that unusual *Contra-Posaune!* When the box is closed, the Choir Organ supplements the tone of the Swell and leads on to greater volume. Finally, the Great Organ joins the other two and continues amplification of tone until a grand climax is attained with the drawing of the Tromba. This tromba was added after Mr. Downes became organist and takes the place of a mixture that was less satisfactory. Fortunately, Mr. Downes was dissuaded from making other and more radical changes in the specifications. For accompanying of solo voices, or chorus, the advantages of the older arrangement of keyboards is manifest.

BOSTON, MASS.
Builder, Carlton C. Michell,
December 1892

CHURCH OF OUR LADY OF POMPEII

PEDAL		III	Mixture
16	Great Bass	16	Posaune
	Violone	8	Cornopean
10 2/3	Quint Flute		Oboe
8	Great Flute		Vox Humana
	Dolce		Tremulant
GREAT			
16	Hohlfloete	8	Gedeckt
8	Prin. Diapason		Viola
	Small Diapason		Viole Sourdine
	Claribel	4	Flauto Traverso
4	Octave		Salicet
2 2/3	Quint	8	Clarinet
2	Superoctave		Tremulant
8	Tromba		Couplers 11:
SWELL			
8	Geigen Prin.	To Ped.: G.S.C.	
	Rohrfloete	To Gt.: S-8-4. C-16.	
	Viole d'Orchestre	To Sw.: S-8-4.	
	Viole Celeste	To Ch.: S. C-4.	

There are four fixed combinations for the Swell and four for the Great. The other accessories were merely a reversible G-P and a crescendo-shoe for the Swell Organ.

A festival service and recital was given Nov. 27, 1892, when the organists were Walter J. Kugler, B. B. Gillette, and Mr. Michell, playing:

Vogt, Night Song
Salome, Grand Choeur
Batiste, St. Cecilia Offertoire
Guilmant, Marche Religieuse
Lemaigre, Elegy
Widor, 5: Toccata
Bach, Fantasia and Fugue Gm

Mr. Michell played the Bach. Dec. 5, 1892, George E. Whiting played:

Mendelssohn, Overture in C
Whiting, Fantasie Em
Mendelssohn's Sonata Cm
Lefebure-Wely, March
Whiting, Pastorale and Concert Study
Rossini, William Tell Overture.

Mr. Whiting was a virtuoso of the first rank. He had a repertoire of over 1300 compositions, most of them memorized. During the Mendelssohn Sonata the organ developed a cypher.

AN EARLY HOPE-JONES

One of the First Hope-Jones Organs is
Still in Active Service

BETWEEN the statements that Rober Hope-Jones revolutionized the organ industry and that he ruined it the truth somewhere lies. Thanks to the co-operation of Dr. Rollo F. Maitland and Rev. Albert G. Cornwell we present the stoplist of a very early American Hope-Jones, an organ that is still in service.

Hope-Jones was born Feb. 9, 1859, in Hooton Grange, Cheshire, England. As a boy he learned to play the organ in an amateur's way. In 1877 he went into ship-building and specialized in electrical work; later he became chief electrician for the telephone company. For the enjoyment he derived from it he became organist of St. John's Church, Birkenhead. In 1889 he gave up other activities and started his career as an organ builder. Coming to America in 1903 he entered the Austin factory, followed with a brief period in the Skinner organization, and in 1907 founded his own Hope-Jones Organ Co. which in 1910 he sold to the Rudolph Wurlitzer Mfg. Co.

Primarily Mr. Hope-Jones was an electrician who liked the organ. That a little knowledge is a dangerous thing was proved all over again by what his little knowledge of music permitted him to do with his vast knowledge of electricity. Along with the bad things he did tonally there were innumerable fine things he did mechanically. If the bad is as bad as we now think it is, it will ultimately die; the good seems to have proved itself, for it is not only living but progressing nicely.

One of the early Hope-Jones organs was built for Park Church, Elmira, N. Y. Mr. Hope-Jones changed his prospects between the time he signed for it and delivered it, in the mean time being employed in the Skinner factory, and there the organ was built by him; of course it is strictly a Hope-Jones organ and in no way partakes of the characteristics of the factory in which the work happened to be done.

Dr. Maitland, who gave another recital on the instrument in March, said:

"I remember making a special trip from my father's home some sixty miles south of Elmira to see the organ in the summer of 1907. As I recall it then, the combons were placed back of their respective manuals instead of under them. One could reach a free finger forward and it was really quite convenient; I don't know why the idea never took root."

An organ that can't be controlled by the organist is just about as artistic as an orchestra that can't be controlled by the conductor. We have blamed Mr. Hope-Jones for all the mistakes he made which others were making too at that time, but we forget to give him credit for being about the first to realize that organs were built to enable organists to make music. Mr. Hope-Jones set himself to the task of providing a mechanism and control system that would enable the organist to play on the organ somewhat as freely as the conductor plays on the orchestra; obviously that ideal cannot be more than about five percent realized, because of the nature of any one-man instrument, but we can all thank Mr. Hope-Jones that he at least tackled the problem, and while we're at it we can thank his successors, the Rudolph Wurlitzer Manufacturing Company, for having done more to raise the salaries of organists playing their instruments than any others have done since time began.

This early Hope-Jones is relatively a straight organ, not unified. Surprising? The Swell is, as Mr. Tyler Turner aptly says, a convenience; it's merely a duplex of the Organ, with a few other registers and stops thrown in for good measure.

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Historically

ELMIRA, N. Y.	QUINTADENA 73
PARK CHURCH	Viole d'Orchestre (O)
Bailey, Robert Hope-Jones	Viole Celeste (O)
Installed, 1907.	Aeoline (O)
V-25. R-27. S-56. B-29. P-1590.	Unda Maris (O)
PEDAL: V-1. R-1. S-11.	Flauto Traverso (O)
32 TIBIA PROFUNDA 56	Echo Mixture (O)
In 2 powers	TROMBA h 73
Resultant	Tuba (L)
16 Tibia Profunda	COR ANGLAIS 73
Gedeckt (O)	Clarinet (O)
Violin Diapason (G)	Vox Humana (O)
Contra-Viol (O)	Chimes (L)
8 Tibia Profunda	Tremulant
Gedeckt (O)	ORCHESTRAL: V-11. R-13. S-12.
16 Tuba (L)	CONTRA-VIOL 73
8 Tuba (L)	GEDECKT 85-16'
4 Tuba (L)	Tibia Plena (L)
GREAT: V-7. R-7. S-11.	V. D'ORCHESTRE 73
UNEXPRESSIVE	VIOLE CELESTE 73
16 TIBIA CLAUSA 61	AEOLINE 73
8 DIAPASON 61	UNDA MARIS 61
VOLIN DIAP. 73-16'	FL. TRAVERSO 73
Tibia Plena (L)	ECHO MIXTURE 219
CONCERT FLUTE 61	ORCH. OBOE 73
MUTED VIOL 61	CLARINET 73
4 PRINCIPAL 61	VOX HUMANA 73
HARMONIC FL. 61	Tremulant
16 Tuba (L)	SOLO: V-2. R-2. S-5.
8 Tuba (L)	UNEXPRESSIVE
4 Tuba (L)	8 TIBIA PLENA 61
SWELL: V-4. R-4. S-17.	8 CHIMES 25
16 Contra-Viol (O)	EXPRESSIVE
8 DIAP. PHONON 73	16 Tuba
Tibia Plena (L)	8 TUBA 85-16'
Gedeckt (O)	4 Tuba

"Our organ was one of the first among those built by Hope-Jones," says the Rev. Albert G. Cornwall, minister of Park Church; "it was built as a memorial to Thomas K. Beecher, brother of Henry Ward Beecher, who was pastor of this church from 1854 to 1900.

"As I recall, the organ cost in the neighborhood of \$10,000. to \$12,000."

Data are taken from a printed program; wherever the discrepancies were of fairly obvious solution, it was easy enough, but other points remain a mystery.

Pedal: The 16' Gedeckt was called a Bourdon and given 12 pipes; if you know any better way of solving it, help yourself. The 8' Gedeckt was given merely as 8' Flute. The three reeds, all using the same single set of pipes, had, according to the fancy of those days, three separate names; that applies to their appearance also in the Great and Solo. "In 2 powers" was probably similar to the Barrows Ployphonic Pipe, already explained in T.A.O.

Swell: The Mixture was credited with being a register (with 219 pipes) whereas it is obviously a stop, borrowed as indicated. The Vox Humana was evidently a later addition; for that matter it may be a register instead of a stop (borrowed as indicated), as the program is confused on that point.

Percussion: Either a later addition or forgotten when the program was being printed.

"In a cement box," says the program of the Swell and Orchestral Organs, the latter being enclosed with the former. The Solo reeds are also "in a cement box" but the Solo Tibia Plena is a step-child, out in the cold.

Purists may note with pride that Mr. Hope-Jones was one of them; he kept the Great expressionless also, even as they do.

COUPLERS 16:

Ped.: G. S. O-8-4.

Gt.: S-16-8-4. O-16-8-4.

Sw.: S-16.

Orch.: S-16-8-4. O-16-4.

ACCESSORIES

Combons 12. G-4. S-4. O-4.

Combons were double-touch, the second-touch presumably operating the Pedal stops.

Suitable-Bass 3: G. S. O.

Onoroffs:

Great Tubas;

Swell-to-Great couplers;

Orch.-to-Great couplers;

Couplers to Swell;

Swell unison;

Orc.-to-Orc. couplers;

Swell-to-Orc. couplers;

Orchestral unison;

Full-Organ.

Second-Touch:

Solo Tuba to Great;

Orc. 4' to Swell;

Swell to Orchestral.

Crescendos 2: Not specified; they may be registered-crescendo and crescendo for the Swell-Orchestral 'cement box'; or they may be any other combination the reader cares to guess.

Deepest Mystery: 'Stop Switch hand and foot.' Figure that one for yourself too.

Notice by the couplers that in this four-manual, the Solo is a lone wolf; nothing can be coupled to it, and it cannot be coupled to any other division.

Guilmant Organ School Commencement

• The 35th commencement exercises, held in West End Presbyterian, New York City, June 2, introduced the following graduates and post-graduates in their graduation performances:

Frederick P. Savage, Franck's Piece Heroique

Anna May Dunnigan, Widor's Toccata

Edith U. Porter, Mendelssohn's Sonata 6

Anna Shoremount, Bach's Prelude & Fugue G

Joseph W. Grant, Vierne's Finale (5th)

Dr. William C. Carl, founder and director of the School, presented the class for graduation as usual. Gold medals were won by Miss Porter and Mr. Grant. Four scholarships are announced for next year, the gift of the Hon. and Mrs. Philip Berolzheimer. The School placed eight of its pupils and graduates in positions last season.

Holy Name Choir Debut

• Holy Name Choir, seventy vested boys and men, organized last fall by Albin D. McDermott, of the Church of the Holy Name, New York, gave its first concert June 3 in a program titled Nineteen Centuries of Catholic Church Music. The concert, for the benefit of the Foundling Hospital, included a lecture by Mr. McDermott in which he traced the course of Catholic music from Biblical times, through Ambrosian, Gregorian, and polyphonic eras to the present day. Of unusual interest were the illustrations from the earlier ages, including works never before heard in concert, collected by Mr. McDermott during his extensive research into original documents. The program included Casciolini, Viadana, Palestina, Witt, Stehle, Verdi, Perosi, and Dubois; the finale was a portion of Mr. McDermott's own "Missa Victimae Paschali Laudes."

CONTRALTO-VOICE PROBLEMS

What to do in the Development of the Contralto Section to Make a Choir Ensemble All that it Properly Should Be

By A. LESLIE JACOBS

CHOIR TRAINING rests quite largely on the taste, good or bad, of the choirmaster, and on his ability to deal with people. Taste in music depends on training, development of ability to listen, ideals, goals, and desires. The choirmaster must constantly be in touch with the best in art and literature. He must read good books, must follow as broad a cultural life as possible. His mind and heart must constantly be stimulated so that in rehearsals he can bring his varied mental and emotional experiences into play. Too many choirs go to pieces because of dull rehearsals; either because the leader does not know what he is about, is too much of a technician, or does not know how to correlate with the music his varied stimuli.

Into our box has dropped for discussion this month the following pertinent query: "The altos sing with a dull throatiness and sound like a 16' Bourdon hoot. They have no resonance or carrying quality. What can be done?"

This question opens a world of thought and discussion. The contralto voice is the least understood and the most violently mishandled of all. Unfortunately a discussion usually gets nowhere. Everyone continues to believe afterward as he did previously. The subject is vast; this answer can only state views and open channels for thought.

It may be said without much fear of successful contradiction that the average contralto is the least interesting of all singers. The voice is held in that state because most people accept what is offered without thinking. They never, say in music, require their ears to discriminate. It may well be asked: Do they actually like what is heard from the average alto? Because the public accepts so readily, we are raising a generation of girls and women who are supposed to sing alto but who sound like nothing either earth or heaven produces, and are neither male nor female in voice. The average alto puffs, groans, grunts, swallows, and gargles and produces sounds that seem for their hollowness to have come from the nether world. Some one has aptly said that the average professional contralto sounds as if she had her head in a rain-barrel while singing, and that she is always hooty, noisy, and off pitch.

We have heard so much of this type of alto professionally that it has been accepted as normal. The "stomach tones" which many produce are nauseating; they are neither beautiful nor artistic. These more than likely came from the example of old fat women no longer able to breathe decently, and thereby unable to sing a naturally round, rich low note. They then resort to a false color, produced principally by pushing down the larynx during phonation and by abdominal breathing (pushing the stomach out and holding it tense during singing). From this example has come the popular idea that altos are female basses.

Emphatically, the contralto is not the female bass. The voice is a woman's, essentially lighter than the man's. True enough, freaks in voices may be found so that one may hear a woman whose voice is more masculine than feminine. This however does not upset my belief that the contralto is a woman's voice whose best tones lie lower in range than those of the soprano, with a heavier, richer, rounder quality. Violent disagreement will come from many quarters. However, I have no hesitation in saying that the average professional-type contralto voice will always stick out like a sore thumb in a chorus and will not be in tune in any chord. It will always sound

hooty, and will have no carrying quality and certainly no flexibility.

This type of contralto also produces her tones by excessive "covering," induced by stretching the throat as in a yawn while singing, and thereby taking away all upper resonance. Then to get brilliance, a large degree of noseyness must be developed. "Covering" makes a tone so dark that it sounds like the average preacher's "holy" tone which he uses when he wants to be particularly solemn. All this seems so unlike the real and normal. I ask a pertinent question: Should tone quality in singing sound unreal and detached, something apart from the individual?

Education is the only solution. In working with a newly organized group, it is best to mention these controversial subjects. Inspire in your group their confidence in your ability to do what is right and best for them. Tell your group actually very little in rehearsal, but *do* plenty. At first, treat your altos like sopranos, except that their vocal examples should be a little lower in pitch and range. You may even use, at the very first, the same actual notes with both sopranos and altos.

Now we must answer our question. Nothing much can be done to change the throatiness or hootiness of the altos until the choirmaster first knows what he wants to hear as a substitute. This may seem trite and trivial, but surprisingly, many people have not the slightest idea what they want to hear. They accept, unthinking. If the masculine-like tones which present-day contraltos use satisfy him, he must expect a hooty, throaty quality for the most part. We must be fair to these women however; they are undoubtedly trying to give a round, rich, resonant quality, but succeed only in giving a swallowed effect. They do it by trying to yawn while singing. Try it yourself. It gives you a marvelous hollow quality, sounding wonderful to yourself, but not so for others.

The altos must be induced to take things easy, to forget a big voice. The alto should produce her singing voice in much the same manner as for a good speaking voice. Let me interject this: most people so neglect the cultivation of their speaking voices that unpleasantness is the rule rather than the exception. The average flat-sounding speaking voice is nerve-wracking to listen to. Singers are especially to blame, for they think only of their singing quality.

Back again on the main track: An alto voice thus produced will result in an even, free flow of tone which can be managed. The richness and roundness comes from thinking, speaking, and singing all vowel sounds many shades deeper in color than ever thought by the average individual. In fact, they must seem exaggerated at first in their depth. A flat vowel color is fatal. Much the same may be written here of vowel color for women as was stated in a previous discussion about vowel color in the man's voice. But—a woman may never, yes, must never use chest resonance; that is only for men. A woman's voice must not have the weight of the man's.

The altos must at first sing very, very lightly, to get away from a forced bigness. If throaty, use the "oo" vowel sound and pattern all other vowel sounds on this one. Make every vowel sound partake of the "oo" quality. Have them sing very lightly the syllables "loo" and "pooh" on the notes do-me-re-do, in all keys within their range; practise always lightly. Have them sing their part of the anthems on these syllables, "loo" and "pooh"; then let them try words, lightly

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at first. Approach in quality as closely as possible these phonetics. From then on, a larger tone may be developed, provided always that the tone stays in the quality line. Keeping a quality line of vowel sound is much like staying in a traffic line of automobiles. If you get out, you are in trouble. A splendid practise is to sing on one tone, at a comfortable pitch, whole sentences of a song or anthem, listening carefully that all sounds stay in the lane of vowel traffic.

If the altos sound too dark and gloomy the best remedy is an ugly blatant sound. This seems drastic, but then a physician is sometimes forced to employ harsh remedies. Use such words as black, map, bat, hat; make them positively ugly in their blatancy in order to force the voice out of its dull gloominess. A stronger dose of medicine may even be necessary, in which case have your altos bleat like sheep on the phonetic "bah" with the 'a' vowel as in 'sat'. Gradually then come to a more normal quality; but when you do, always have them sing lightly. Altos who have this fault of dullness must think of every vowel as much more open than habitually they do.

Some of the women will object to this seemingly rough treatment. Your good tact is now needed. Few of them want their habitual thinking and practises jarred. Remember that what is natural and normal is many times different from what is habitual. The altos, usually above all others, must be snapped out of their comfortable sluggishness.

As the altos then develop a light, freely-flowing projected tone, a larger one may be demanded. Treat the altos, remember, always as women with a woman's voice. Soon they will have lost their hoots, grunts, and groans called tones.

Considerable disagreement may be expected in saying that the alto is a downward extension of the treble voice. Certainly it is difficult to know sometimes where the soprano ends and the alto begins for the lower notes of the one and the upper notes of the other. Some voices may seem to contradict this, because they seem to defy classification. The average, such as found in choirs, is our point of interest.

Carrying-quality usually comes as the tone become more normal and free. Resonance and carrying-quality are much the same, as far as the result goes. They both may be helped by practising the phonetic "ng" with the tongue folded under and out between the upper and lower teeth. Use the same note pattern as previously suggested. Take care not to go above an A or B with the average contralto. Even these notes may be too high, for nasal sounds cannot be carried beyond the lift. To the quality thus developed add that already secured in previous work. The result should be a fairly well balanced tone.

It is recognized that few people can agree on voice methods. The fundamental basis however must always be the beauty of tone and its ability to portray the moods of song. The ear then is the most important criterion, and its judgment must always be dictated by good taste. I believe that one's real speaking voice and the singing voice are essentially the same. I can never believe that the hollow sepulchral quality so many altos affect in singing is natural and normal. Normal tone is free and easily produced; all muscles are poised for action, not relaxed; neither must there be any tension or rigidity. The ease comes gradually as coordination of muscles comes. This is the ease of good technic. The great pianist works as hard as the ordinary one, even though his playing seems easier. Is it? It seems so only because of a marvelous concentration upon the given task, concentration involving mind, body, and emotions.

The alto voice is a luscious quality, adding to a choir a richness and depth of tone which no other voice can. The alto rounds off the sharpness of the soprano steeple. The alto part is too often neglected. Cultivate it. It is a source of rich experience and joy. If you give the altos even a third the attention generally given to sopranos, they will rise up and call you blessed.

Meditation Service Program

By Frank B. Jordan

- I believe that many people would "do something" about their services, but for the fact that they think it difficult to plan and execute a beautifully unified service. Music directors and pastors have told me they did not feel that they knew just how to plan such a service. My idea is that at the first we should plan for a very simple service. There can be beauty in even the most simple service, when one central thought or idea is pushed to the front by means of even simple ritualism and symbolism.

The service we presented in our church-music conference was planned to demonstrate to our audience, which consisted of all types of listeners—including many novices among both music directors and pastors—that it was unnecessary to have a massively built service in order to have one of beauty. The critic who says he could not present this service in his church because it is too difficult, does not understand it as we presented it. Any person with an idea of beauty in his soul could present this in even the smallest church, and with no special equipment except perhaps a few candles.

Five minutes before the Organ Call to Worship, which was the playing of a hymn on the organ Chimes, two candles were placed on a pulpit on the stage. The lights of the auditorium were dimmed, but the dimming of the light is not a very essential point. One minute before the organ began, the candles were lighted. Mrs. Alma Abbott-Lundgren, instructor in organ, and Dr. I. S. Corn, of our religion department, took their places thirty seconds before the beginning of the meditation. Exactly at the stroke of four o'clock, the Chimes sounded. Immediately following this, Dr. Corn read Scripture sentences. The organ played quietly throughout the entire service, except during the Meditation when the speaker was developing the theme of worship. After the reading of the Scripture sentences, the organist went into the lovely Preludio of Corelli. Following this without interruption, by means of a beautiful modulation not only in correct style but also in correct mood, the organist led the choir into their first number, "O Lamb of God" by Kalinikoff. Dr. Corn then presented the Meditation which consisted of a five-minute talk, "Religion—an Art." At the conclusion of this, the organist started playing, leading the choir into their next number, "Jesu, Thou Dear Babe Divine," an old Haitian folksong. The speaker then offered the closing prayer, to which the choir gave the "Seven-Fold Amen" by Stainer. During the singing of the response, the lights were gradually brightened, and the service ended. This service took only twenty minutes, but it contained those elements by which men worship God.

We did not aim at the elaborate, we aimed toward the simple, and succeeded because we used simple means to secure a mental attitude conducive to worship.

A Reader Goes to War

Letter from Charles H. Finney

- What's wrong with this theory? Everything that tonally affects one manual should be in one place. To be specific, stops of the Great, and couplers bringing other manuals to the Great, should be all together. Why have one part (the stops) in one location, and another part (couplers) three feet away?

I've played both stop-tongue and stop-knob consoles and I believe the Austin console cannot be beaten for theoretical correctness—I mean of course their stop-tongue console.

What would be the solution in stop-knob consoles? Something like the Church of the Covenant, Boston, with rocking-tablets above the stop-knobs? I suppose that doesn't look so pretty. Could it be a step in advance to put the one-section couplers as knobs above the stops of their division, and above them put the two-section couplers also? Or what?

Or am I batty? Or is it my tripe-writer?

VALUE OF FORMALISM

We Stress Creed, Cross, and Vestments
and Adopt a Credit-System

By ELIZABETH VAN FLEET VOSSELLER

Children's Choirs: Article 15

WITH OUR new alumni organization, and all deeply stirred by their own undertakings, it was borne in upon us that more stress should be placed on the splendid creed. The Alumni had read it in a body at the first graduation in which they took part (1920) but no one could have recited it, yet here was something to emphasize the high ideal set by our Alumni. The creed must have more attention. We decided to hold a baccalaureate without sermon but with a charge to be given the class before its graduation. We decided to make it formal, for we were glimpsing the value of formalism more and more. We observed the Alumni, and children too, were more impressed when we put a formal touch on an event.

The Studio seemed the natural place for this new feature. We decided upon vestments for the class and executive board, who would represent the Alumni in receiving the new members. We hoped all the Alumni would attend, and we invited the parents, that they might see their children take this vow of fidelity to the cause of music in the church.

The first baccalaureate or "Creed Service" was held May 14th, 1922. The class president made a Charge to the Probation Class, and they sang Barnby's perfect child's hymn, "The Little Lamb." Margaret Corcoran presented the class gift to Miss Hopewell and me—the first new bench for the Studio. We sang a hymn, and closed with the Chorister's Prayer, which it is our custom to use after the recessional at the close of every service.

It was all very sweet, short, and simple; but we glimpsed new values for the future in its continuance; and it still holds to the present time, with a few improvements. We no longer have the probationers there, but show them at the graduation, when we hear them promise to "Try to do our best" and see them vested by a senior.

We have also written in a short ritual for this occasion, which is printed on the folder for all to take part. Each year we ask a guest organist to make the Charge, and we know the Creed Service to be of inestimable value in carrying on the ideals the Alumni have set up.

At the close of the 1922 season, Bell Buhrman, one of the seniors, casually enquired why we didn't use a credit system for graduation as they did in highschool. Bell went on to explain:

"You see, we go to choir for five years; some of us never miss a rehearsal nor a service; but look at Grace—she wasn't interested, and only came once in a while. Some of us gave up a lot of fun after school and stayed home from week-end visits when the choir was singing. Did Grace ever give up anything? and isn't her diploma as good as mine?"

We looked at the girl in amazement, wondering why we had been so stupid all this time. We saw it in a flash. Here was the remedy: all could be made to do the same amount of work, even though the quality might not be uniform. We would work out a system of credits and begin the new plan in the fall.

We tried it out gently on the class of 1923. We required twenty credits that first year, allowing the choristers something for what they had already done; and we raised the standard year by year; at present sixty credits are required for graduation.

Of course it was successful. The standard and quality rose at once, with a new effort and a new interest.

The Rev. Br. Hensley, an ardent devotee of art in every form and collector of many beautiful objects, on return from one of his many trips abroad brought us a cross of stone, about a foot in length, with a double arm-spread of about eight inches. It was patterned in buff and green marble, backed up against black stone.

In service one day, as the crucifer was placing his cross in its rack after processional, it flashed across my mind how nice it would be to have the Choirs own a processional cross. My mind turned to the beautiful cross of stone.

When the Class of 1925 was casting about for a class gift to leave the Choirs at their graduation, I suggested a processional cross to them, without much response. One of the girls enquired, "Wouldn't it be Catholic?" "Gracious, my dear child, no! It would be Christian and beautiful." But the girl was not convinced; she was sure the Baptist Church wouldn't like it.

The following Saturday we were taking a group of youngsters into New York to one of the Damrosch Young People's Symphony Concerts. This girl was to be of the party. We strolled up 57th Street from Fifth Avenue. As we neared Carnegie Hall I stopped the group opposite a large stone church. They wonderingly looked about while we observed the crosses on the facade. As we strolled on I casually remarked that this was a Baptist Church. The girl gave me a quick glance. She was too clever not to understand. But nothing more was said until the next class meeting, when mention was made of the new cross we were hoping the class would give us. The girl immediately told the others what she had seen, and someone of the party added that the First Presbyterian Church on Fifth Avenue also had large crosses over each door, which were lighted at night, whereupon this recalled to another one that the Methodist Church at Frenchtown had a cross on its tower, which was lighted every night too! That settled the matter, and now they were all agreed that a processional-cross was a very appropriate gift and most significant. The stone was beautifully mounted at the J. & R. Lamb Studios in New York and charmingly presented by the class at graduation.

And how that cross has been loved by the choirs from the very first! It is a delicate mosaic, and may not be carried as frequently as the others; but coming to feel the need of this symbol for their processional, the classes of 1930 and 1932 presented the choirs with other handsome crosses, to make sure we had enough, should several choirs be singing at the same time; also this abundance has made it possible to save the Hensley Cross for special occasions like Christmas and Easter, and of course the festival graduation.

While a cross adds dignity and beauty to any processional, we see in it, shining out above all else, another prejudice destroyed, another step taken toward appreciation of the beauty of Christian symbols as a means to worship.

After our first graduation we felt a distinct weakness in the soprano tone, so it was necessary to have one or two of those big girls return to help us through a service. Therefore to give honor to the older girls on their return to help us, we hit upon the idea of a hood, copied after the pattern of Miss Darnell's fellowship hood in the American Guild of Organists. The hood set the seniors apart from the others, adding to their position as graduates, and making them eager to help us.

When the other choirs joined us, and some of these choristers were permitted a graduation in 1908, we adopted graduate-hoods for them also. These were made in the choir colors: the Presbyterian black, lined with gold silk; the Baptist a Yale blue; and the Methodist a blue-green. These chorister wore their hoods whenever they joined the children's choir to give help.

In 1921, after much controversy, the new class appeared in hoods of gold, the universal color of the Alumni. The individual choir-colors were charming, but we feared we were stressing the denominations—the feature above all else we

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sought to avoid. There was a natural if distressing dissatisfaction at the start; but finally everybody came to realize the wisdom of the gold hood and it was accepted as inevitable, as well as desirable.

Later we set up a standard of work, and the graduate choristers were permitted to earn stripes for a certain number of rehearsals and services. This plan worked like a charm, and continues to work, for it is but a continuation of the credit system used in the Choir School.

It was in 1924 that we were growing interested in piano playing. Observing the general interest awakened in piano classes in the public schools, we could see interesting new fields of progress spreading out before our eyes. We decided to talk the idea over with two girls, Sara Alvater and Beth Boyd, 1921, who were engaged in the choirs as accompanists, and both teaching piano on the outside. With these girls we would formulate a workable plan.

The girls jumped at the idea with enthusiasm. We decided to offer a year's piano lessons free to every child in the choirs, starting with first-year children; and these lessons would be compulsory! If a child had already had some lessons, then a standard would be required before he would be exempt from the class lessons.

Naturally, the choristers were intrigued with this new feature. Fifteen minutes of daily practise was required; the children had no opportunity to be tired of practise before they were through. Their note-book for their practise work was signed each week by their mothers as a guarantee of their practise.

From the beginning the work was a success. During the year, the children presented a charming recital of tiny little pieces, to the delight of their mothers and the inspiration of the older choristers. The season closed with a piano contest, the winner offered a year's private lessons the following season. The second year, class-lessons were offered at 25c a lesson, hoping to carry the work forward. This did not come up to our expectation, but a number of the choristers carried on with private lessons, and piano-playing has come to be looked upon as a natural accomplishment.

Today the work has covered a period of ten years, which means that every graduate has received at least a year of piano lessons. If they have not all carried on, each one at least has a working knowledge of the keyboard, and a foundation has been laid for any musical endeavor in the future.

(To be continued)

Writing, Publishing, and Producing a Cantata

By Paul H. Eickmeyer

• In the spring of 1934 the Rev. Mr. Carleton Brooks Miller asked me if it would be possible for me to write the music of a cantata for the celebration of the centennial of our church, The First Congregational, Battle Creek, Mich., which would occur in 1936. I replied that I could get it done if the text was prepared before the summer vacation. It didn't take Mr. Miller long to arrange for that. He is a truly modern minister. He holds a pilot's license, owns his own plane, closes his church for two months every summer so everyone can get a vacation, broadcasts every service over the local radio, and works with and for his music department.

He soon had Mrs. Fred W. Gage working on a text. Mrs. Gage, in Battle Creek practically all her life and music critic on one of the local papers, had done considerable writing of verse. Her contacts enabled her to secure a vast quantity of historic information and assemble the complete history of the first hundred years of the church. By the first of July she had the poem prepared.

The rest goes along quickly when told, but took until early February 1936. A rough working-copy of the music was first sketched, then a corrected pencil copy. Finally I carefully made an India-ink copy with the words typewritten in strong black, on 11 x 14 paper. These sheets were placed before

a camera and a commercial photographer made 8 x 10 negatives of each and as many contact prints as we needed. The sheets were punched for ring-binders and placed between heavy board covers. The choruses were written so far as possible in short score to save money; children's choruses were condensed to four pages for the same reason. But at that there were 46 pages to be photographed and printed. The total number of prints was 1550; figured at 15¢ each, the cost of prints was \$132.50. The 46 necessary negatives cost \$69.00. The total cost of publishing was \$201.50.

The reproduction cost was paid by Mr. Fred W. Gage, printer and citizen extraordinary. Mr. Gage, now 70 years young, has played the piano at the First Congregational for 45 years. He has been interested in everything musical in Battle Creek for as long as anyone can remember. Being president of a fine printing company, he had all the facilities for publishing music in the manner described. Had it not been for his interest, the cantata would probably be yet on the original paper. Mrs. Gage started it by writing the words, Mr. Gage finished it by putting the whole into a condition to be performed, and we are all eternally grateful to them.

The last part of the story is the production. It was a centennial celebration, so the choirs all worked hard without that aloofness they usually have when their director turns loose one of his original compositions on them. It was a lot of hard work for me and for them, but my advice is that more church musicians do the same. It is the old story, we do more for ourselves in doing such things than we do for anyone else.

And so the cantata, "Church of a Hundred Years," looks forward to one of the present choirboy's girls or boys for a cantata, "Church of Two Hundred Years."

The centenary week was observed from March 22 to 28, 1936, and the cantata was presented March 27, 1936, with chorus, junior choirs, soloists, and organ. A touch of realism was given by making the first number in the cantata an unaccompanied chorale, as the church had no organ in 1836. The First Congregational voices its pride: "So far as is known, no other church in Michigan has ever presumed to stage its own epic set to its own music; it is significant that our local church, from its own membership and staff, can present such a cantata."

Westminster Abbey Rebuilding Organ

• After nine years of waiting since the report of the commission urging the rebuilding of the organ in Westminster Abbey, London, "public interest has been aroused by the decision to put the work in hand at a cost" of what amounts to \$100,000. The present organ was built in 1884, enlarged in 1895, and the stoplist as it existed after the Hill & Son rebuild of 1908 will be found in T.A.O. for June 1922, together with an article about the Abbey and its music. "The prospect of the coronation," says the Dean in a letter to the London Times, "has brought the necessity for immediate action," else the organ could not be fittingly used in that important ceremony. The committee of advisors includes Sir Walter Alcock, Sir Edward Bairstow, Dr. Ernest Bullock, (now Abbey organist), and Dr. Sydney H. Nicholson, Abbey organist from 1919 to Dr. Bullock's appointment.

Workmen started to remove the old organ during Lent. The wood pipes that stood in the panel at the back of the case were painted, some red, some green, and some decorated metal pipes, which presumably had at one time stood in the case-work, were also removed. "Schreider's organ must have been a remarkable instrument in its day, alike for its size and for the fact that it contained a Swell Organ—a novelty almost unknown in England," says the sacrist of the Abbey. "It is understood that, as far as possible, the old organ, some of which goes back to 1727 if not earlier, will be preserved, and likewise the two cases."

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Churches Go On and On

HERE'S one that speaks for itself. It comes from an organist in one of the largest eastern cities. After a prelude describing the general conditions he gives these facts and figures:

"Minister's salary: \$3,000. a year, plus a fine home, rent free;

"Janitor's salary: \$900. a year—he fills another permanent position and does his church work in his spare time;

"Organist's salary: \$300. a year.

"The situation speaks for itself. But what price Christianity? And where does humanity come into the picture?"

The church claims a membership of half a thousand, and has a chorus of about two dozen voices. Contrast these conditions with what Mr. Clark described in our May pages. Anybody have a solution?

—t.s.b.—

Speaking of churches, here's another exasperating one. Clergymen have always been notorious for their ignorance of church music, in spite of the few exceptions. The thing any sensible man does when he realizes he is ignorant on any particular topic is either to shut up or, if he must talk, seek the opinion of a man who knows. But that's the last thing an average clergyman will do.

No man objects to ignorance; we cannot know very much about very many things, so we all choose to remain ignorant about the majority of things in order to develop competent intelligence on our chosen subjects. But when clergymen deliberately misrepresent the truth and pretend to be satisfied artistically when we know very well their satisfaction is derived entirely from the money they've saved somewhere at the expense of the music of the services so that the talkies can have that much more, we all turn away in disgust.

This man says jazz instruments have added one hundred percent to the "dignity" of his services. He goes on, "For more than fifteen years our people have dreamed of having an organ." The road to perdition is paved with dreams that are never backed up with honest effort. Another choice one is where he tells how "with a screw-driver" some astounding magician put a Salicional into their 'organ' when what it was supposed to have was a 'Geigen Diapason'.

Will wonders never cease? No, never. Neither will conceit. Neither will ignorance. We must remember that swine like a diet you and I couldn't tolerate. Let them have it. Even let them grunt in satisfaction when they're gobbling it up.

These two incidents are a part of what is wrong with the church as a whole. More and more churches, fortunately, are correcting such conditions with commendable speed. Love of money doesn't by any means rule every minister. The happy exceptions are numerous enough to save the Christian church as a whole from the extinction it would otherwise deserve and get.

—t.s.b.—

We can't do much with the churches by direct effort at reforming them, but if we make the direct effort at reforming ourselves, conforming our musical notions to fit the needs—not necessarily the tastes—of those who pay us money, we can make progress. The worst thing in the world of church

music has proved to be that evil-sounding phrase, 'upholding the standards' of this, that, or the other thing. A standard that does not minister to the hearts, minds, spirits, or bodies of humanity is worthless.

What is church music for? Certainly not to exemplify itself. A man's appraisal of or reaction to a piece of music after he has practised it for hours will certainly be different than the reaction of the man in the pew who doesn't know the difference between the C-major scale and a passacaglia and doesn't care. Why should he care? He helps pay the organist to care about those details. What he needs—we need not care what he wants—is music that will help knit the service together and give it a spiritual tone in spite of the interrupting half-hour talk from the pulpit.

Standards in music that are based on the opinions of a musician instead of on the opinions of a religionist are just as useless as the 'standards' in music set up a ditch-digger; they neither of them mean anything because based on wrong assumptions.

In striking a balance between our sense of standards and our sense of duty to the one particular church that pays our bills we need more sympathy with the man in the pew and less with textbooks on music. How can any system of church-music judgment be set up? It probably cannot be set up at all. Each organist must draw upon his own good sense, enlarge his own sympathies, and care not at all what the profession thinks of him. Lynnwood Farnam may have been a great idealist, or he may have made the mistake of his life, in refusing to play the kind of music the men in the Fifth Avenue pew thought they were paying him to play; personally I think it was the latter.

This isn't a one-man world, nor a world to be dominated by any one set of men or ideas. Quite a few hard-working students were graduated from conservatories last month and turned loose on the unsuspecting world. All had their heads crammed full of high ideals. Now's the time to forget most of them and go in for the humble practical, no matter what it is. What will the profession think? Who cares? The profession isn't paying the student's salary. It isn't even giving him advancement; if it's doing anything it's doing its level best to get that better job for itself, not help the student get it. The graduated student-organist's best chances lie in the direction of doing his best to please the man in the pew with music he needs. We can say it once again, pay scant attention to what he wants; he probably doesn't know what he wants anyway and even if he did it would be bad for him. Play what you know he needs, not what you think a conservatory class might need if they were down in the pew.

What to do about the minister? Certainly not ignore him. Certainly also not obey him; music is none of his business because it was none of his training. But it seems to me that the first duty of the new organist is to create a personal friendship with his minister, based on an always accented mutual desire to make the Sunday services just as spiritual as they can be made. If your minister won't respond with warm friendship on that basis, then look for a new job and take the first one that comes along no matter what the salary.

—t.s.b.—

What kind of music for July and August? Soft and sooth-

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ing, I'd say. Let the prelude be as long as necessary in order to begin when the first half-dozen persons have seated themselves, but let it stop on the minute and let all the rest of the music through the service be melodious, sincere, easy to comprehend, and short. There isn't much worse in the world of churches than a long drawn-out service on a hot summer Sunday.

The church through the summer ought to be a place of complete peace and repose. Nothing to tax mind or heart. Everything to bring peace and spiritual meditation. I doubt if many people go to church because they want to in July and August; it's more likely a sense of duty—not duty to the church but duty to themselves. Mankind needs that peace and poise that can be had only among the great trees of the forest or within the age-old traditions of religion. If they chance to choose the latter, let's make the music of the summer services so unobtrusive and poised that the Spirit of God shall have a chance to say something. Isn't that really what the church exists for?—T.S.B.

Rebuilding the Greenwich Organ

By Gustav F. Dohring

The authorities of Christ Church, Greenwich, Conn., were searching for a solution of the problem of how to get the organ tone out into the body of the church; in the chancel there appeared to be plenty of volume. The solution was obvious. The transept side of the organ had no swell-shutter outlet but was closed up by the sides of the chamber. I put shutters there, in place of the solid wall, and the problem was solved.

Then came propaganda for further improvement in the organ. It was about twenty-five years old and had less than thirty stops, with pneumatic action; the console was placed right up against the case so that the organist had to work with his back toward his choir—every organist knows what a handicap that is. When opportunity afforded, I furnished comprehensive specifications for radical improvements and my plans were accepted. Four months were allowed by contract for completion of these operations:

Retain the fundamentals—windchests, regulators, etc.—but replace pneumatic action with electro-pneumatic; new stop-

knob console, located on the opposite side from the organ; improve the old pipework tonally and add new top octaves to make the compass 73-note; add to the Pedal Organ a 16' Trombone; to the Great the 16-8-4 reeds; to the Swell a Salicional, Voix Celeste, and Vox Humana; and to the Choir the Diapason. Provision was made also for the percussion.

The accompanying stoplist shows the completed organ, supplemented by photos of the console, cases, and the building itself, the former two the photographic work of Charles E. Knell. [The console photo is used as our Cover-plate, page 217; the cases are shown as the Frontispiece, page 226.]

Building His Own Organ

By W. Phylan Shepherd

• When Perley C. Pierson of Riverside, Calif., laid down his tools he left unfinished an organ on which he had been working for thirty years. The notion to undertake the task must have been inspired by his reading that ancient classic by Wicks, *Organ Building for Amateurs*. He thought it would not take long, nor cost much—an important consideration in those early years when he was getting his start in life's work.

The organ was to have four registers, of paper-made pipes, with tracker action. So the work was started. Then came a day—

"How's the organ progressing, Perley?"

"I have decided to use a better grade of paper. That wrapping-paper I got off the newsprint rolls is too soft. The work hasn't been lost, though, for I've learned a lot," he explained.

Then came another day. "I have decided not to use paper pipes. It wouldn't really be an organ, made with paper pipes."

So the years passed. Children were raised and educated. A residence was built. Through illness at an early stage the work was nearly abandoned. But when the new home was built, an alcove was provided for the organ. Tracker action was dropped in favor of pneumatic, and then electro-pneumatic. The alcove remained fixed and permanent, but the organ continued to expand. At one time he resigned his position as linotype to work in an organ factory in order to gain practical experience.

When the theater age came, Mr. Pierson felt it little short

GREENWICH, CONN.

CHRIST CHURCH

Builder, Hillgreen, Lane & Co.

Specifications and finishing by Gustav

F. Dohring.

Completed, Fall of 1935.

V-32. R-32. S-46. B-7. P-2184.

PEDAL: 5": V-4. R-4. S-9.

EXPRESSIVE

32 Resultant

16 DIAPASON 32ow

Dulciana (S)

BOURDON 44sw

8 DIAPASON 44ow

Bourdon

4 Diapason

16 TROMBONE 32

10" scale, 10" wind.

8 Tuba (G)

GREAT 5": V-8. R-8. S-12.

EXPRESSIVE

16 DIAPASON 73m

8 DIAPASON-1 73m

DIAPASON-2 73m

MAJOR FLUTE 73ow

CLARABELLA 73w

4	QUAINTONE 73om	CHOIR: V-8. R-8. S-11.
16	FLUTE 73om	DIAPASON 48 61m
	TUBA 97r	CONCERT FLUTE 73ow
	10" scale, 10" wind.	VIOLA 58 73m
8	Tuba	DOLCE 73m
4	Tuba	UNDA MARIS 61m
8	HARP	FLAUTO D'AMORE 73w
	CHIMES	WALDHORN 73r
	Tremulant	CLARINET 73r
		Harp
		TOWER BELLS 10
16	SWELL 4": V-12. R-12. S-14.	4
8	DULCIANA 73m	Harp-Celesta
	DIAPASON 73m	Tremulant
	STOPPED FLUTE 73sw	Ped.: P. G-8-4. S-8-4. C.
	GEMSHORN 73om	Gt.: G-8-4. S-16-8-4. C-16-8-4.
	SALICIONAL 60 73m	Sw.: G. S-16-8-4.
	VOIX CELESTE 62 61m	Ch.: S-16-8-4. C-16-8-4.
	AEOLINE 73m	Combos: 25: P-3. G-5. S-5. C-5.
4	FL. TRAVERSO 73	Tutti-7.
	VIOLINA 73m	Cancels 2: Couplers; tutti.
8	CORNOPEAN 73r	Crescendos 3: G-C. S. Register.
	OBOE 73r	Reversibles 2: G-P. Full organ.
	VOX HUMANA 73r	Coupler to control all shutters from
	Harp	Swell shoe.
	Chimes	Percussion: Deagan.
	Tremulant	Two Orgoblos, 5 h.p. and 3 h.p.

of sacrilege that the organ should be called upon to provide jazz. He was happy when the sound-films promised to put the organ out of the theater where, in his opinion, it was only being debased. Experience acquired, he returned to his linotype. Later when the electricians attempted to debase his beloved instrument he showed his friends, with much satisfaction, the symposium printed in January 1936 T.A.O. and rejoiced that his own opinions were there so unanimously upheld.

Death came on March 31st, 1936, and stopped the work. He was progressing faster and with surer craftsmanship than ever before. No time had ever been set for the completion of the organ; each part had to be right, first; that was the main consideration. Instead of a miniature organ of four registers, his plans had expanded to comprise a three-manual instrument—quite an ambitious undertaking. In memory of the man and the character he was slowly building up along with the organ, the stoplist is given herewith. The exact details were never set down on paper, but the accompanying stoplist shows the ambitiousness of the plan to which he had devoted himself for thirty years. Borrows are indicated by *.

PEDAL			
16	Sub-Bass		Salicional
	Bourdon	4	Voix Celeste
	Bourdon (S)*		Harmonic Flute
GREAT		2 2/3	Bourdon*
8	Diapason	2	Bourdon*
	Harmonic Flute	1 1/7	Bourdon*
	Dolcissimo	8	Oboe
4	Principal		Vox Humana
2 2/3	Twelfth	4	Chrysogloss*
2	Fifteenth		
4	Chrysogloss	8	Melodia
SWELL			Dulciana
16	Bourdon		Unda Maris
8	Diapason	4	Flauto d'Amore
	Stopped Flute		Chrysogloss*
	Bourdon*	2	prepared for.

Pedal pipes are of wood; Great are all metal; Swell, are wood (two), metal, and tin (two).

Another Better-than-Prize Plan

The Book of the Month Club, New York, announces four annual fellowships of \$2500. each to encourage "unrecognized authors." A jury of 28 literary editors, critics, and writers will make the awards, for books already published but not receiving the sale they merit. This is the plan suggested in these pages by Dr. Charles N. Boyd. Instead of awarding prizes for unknown works not yet published, award them for the best work already published but not receiving the attention they deserve in the profession. The beauty of this plan is that any reader who wants to may confer a little prize of his own, costing the donor only three cents in postage, by publishing in these pages his special commendation of the particular organ composition or anthem that appeals to him as a most worthy composition not already receiving the attention it merits.

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A Few Repertoire Comments

By Claude L. Murphree

• The tabulation on June page 204 of my convention program (page 203) is slightly erroneous because the Stanley included in the program is not a contemporary American but the Englishman, John Stanley, 1713-1786. His Concerto is published by Faith Press and was recommended to me by Dr. Diggle who was kind enough to send me a quantity of things to look over. He also urged the Sowerby Fantasy, over which I debated quite a while and then decided to include; upon closer acquaintance I find it quite fascinating.

To return to Stanley: the title-page says it is one of a *Synagma of Organ Music*—*synagma* meaning a systematic collection or grouping. There are four short movements, quite in Handelian style.

T.A.O. has asked why the Swinnen Suite is not more frequently played. I was tempted to play the entire Suite on my convention program, as all four numbers continue to exert a strong appeal; I did play the complete work recently at my recital for our commencement exercises.

Children's Choir Graduation

By Ralph A. Harris

• During the few years Miss Grace Leeds Darnell has been organist of St. Mary's in the Garden, New York City, she has created tremendous activity in choral work and in extending the choir organizations. June 7 she presented the annual graduation service. After singing an invocation in the choir hall, over a hundred vested choristers marched into the church, and one had but to note the march to realize the attention Miss Darnell gives to detail.

The outstanding number was Mendelssohn's "Lift Thine Eyes," sung by three-part girls' chorus in delightful and brilliant tone with great attention to the proper formation of consonants—the listener really hears the text. The whole number was performed unaccompanied, with fine artistry.

A Service to T. A. O. Readers

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The service of investiture of the new choristers was beautiful. In an appropriation ritual Miss Darnell presented the probationers to the rector to be received as choristers, and then each was presented with a vestment, symbolizing the new office. Another ceremony was the presentation of hymnals to juniors in token of their promotion to the senior chorus.

It is an inspiration to find a congregation of singers—and that is just what one does find at St. Mary's. What is being done there by Miss Darnell should be a challenge to others, for it shows what can be done under enthusiastic leadership.

Westminster Choir School Graduation

• The tenth commencement exercises, held in Princeton, June 4, presented twenty-two graduates for Mus.Bac. degree, two for Mus.M. degree, and one for diploma as minister of music, Dr. John Finley Williamson presenting the degrees. The \$100. Gulich prize for greatest improvement during the year was won by Thomas Ward; the Talbott medal for the student doing the most for the Westminster spirit went to Charles E. Stebbins; and the two Talbott pins for the best all-round student went to Beulah O. Newman and W. Brownell Martin.

Bach's "B-minor Mass" was sung the next day by the Westminster Choir, in afternoon and evening concerts in the University Chapel, and the famous Talbott festival sung by forty visiting Westminster choirs was given June 6. The unique festival of contemporary American music, already noted in these pages, was held May 18, 19, and 20. After each of the choral programs a vote was taken as to the two most popular works, which would be repeated, and the following were thus selected:

- 1. Buketoff, "Praise ye the name"
- Clark Eastham, "I hear America singing"
- Thaddeus Forecki, "They heard the Sirens"
- Roy Harris, "Symphony for Voices"

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Abram Ray Tyler Honored

• A testimonial dinner was given June 3 to mark Mr. Tyler's completion of 25 years as organist of Temple Beth El, Detroit, Mich., and following the style of Mr. Tyler's improvised recitals (frequently noted in these columns) the menu was laid out as "an anniversary symphony," ending with a "3rd Move-



Mr. Tyler

ment—Scherzo Agitato Attack on Dessert." There were laudatory addresses by the clergy and officers; the choir presented him with a radio, and the trustees expressed their appreciation in a check. Mr. Tyler's concluding program for the season was given May 31, "An extemporized Symphonic Meditation on the 66th Psalm," in four movements: 1. Allegro, "Sing praises unto His name"; 2. Andante, "All the earth shall worship Him"; 3. Scherzo Serioso, "Thou hast tried me by fire and by water"; 4. Allegro Maestoso, "Blessed be God who hath turned away." The Temple organ is a 3-46 Wicks with ancillary Echo Organ, recently rebuilt. Mr. Tyler's monthly programs during the season are undoubtedly the most unique recitals to be heard anywhere; in them the artist abandons the usual plan of 'repeating the message of another' from the printed score and instead speaks a message of his own. May he continue for another quarter of a century.

Church-Apartment Financing

• Nobody knew what the outcome would be when churches first began to experiment with the project of using their ground as a rent-producer in the hope that it would finance the current expenses and save the congregation from paying their own money to support their own church. Some half-dozen churches have tried it in New York City.

The latest of them to carry their troubles to court is the old Second Presbyterian, established almost two hundred years ago. After hardly a decade of experience with their venture they are petitioning the court in bankruptcy proceedings. Assets are reported to be \$1,493,377. and liabilities \$1,790,117. Church furniture and equipment, \$50,000. First mortgage, \$1,400,000., second \$200,000.; default to date is \$178,237.

A real-estate corporation in return for use of the ground erected an apartment building, with the church in one section of it, promising to pay an annual rental to the church. Nobody knows how it might have gone had not hard-times come along about the time the structure was completed, but under present conditions it worked out disastrously and not at all favorably.

Dr. Alexander McCurdy

• The honorary Mus.Doc. degree was conferred June 1 by Susquehanna University on Alexander McCurdy. Dr. McCurdy, a pupil of Lynnwood Farnam



and graduate of Curtis Institute, was appointed last year to head the departments of organ and church music at Curtis Institute, Philadelphia, in which city he has been organist of the Second Presbyterian since 1927. As already noted in these pages, Dr. McCurdy is reviving the Bach-cantata tradition by presenting those notable works regularly in his church, with proper instrumental accompaniment as the various scores demand. His appointment last year to Curtis won the enthusiastic endorsement of the entire profession.

Southwestern Organ Club

• of which Mrs. Cora Conn-Moorhead is president and in whose home the Club meetings and organ-recitals are held has already issued its booklet of complete programs for the 1936-7 season. The booklet is an unusually neat piece of mimeographing, 4x6, of 24 pages. Three of the programs will be all-American.

Student Activities

• F. Hubert Mather, son of Frank H. Mather of Paterson, N. J., is now at the age of 13 filling the post of organist for Sunday-school work.

Dr. Henry F. Seibert presented ten pupils in a recital May 27 in the Lutheran Church of the Holy Trinity, New York.

Frank Van Dusen of the American Conservatory presented Martha Wuerffel, Eigenschenk pupil, as soloist with the Conservatory Symphony June 16, playing Dubois' *Fantasia Triomphall*. The Mus.Bac. degree was won by Kenneth Cutler, Mrs. Hazel Quinney, and Laura Thrift; Mus.M. by Water Parks.

Percy M. Linebaugh of Susquehanna University presented Marcella Mae Chaya and Horace M. Hutchison as participants in two concerts of the music department, as part of their work for the Mus.Bac. degree; all numbers were played from memory.

Pietro Yon presented Elfrieda Hayner May 23 in his New York studio in Carnegie Hall as the third in his series of private recitals by artist-pupils. Miss Hayner played Bach, Bossi, Saint-Saens, and Mr. Yon's *Sonata Romantica*,

First Concert Study, and *Gesu Bambino*, with such success that the famous painter, C. Bosseron Chambers, one of the invited guests, presented her with reproductions of two of his masterpieces.

Advance Programs

• Walter BLODGETT
• Museum of Art, Cleveland
• July 5, 12, 19, 26, 5:15
Stanley, A. *Fancy*
Arne, Con. Bf: *Gigue*
Bach, Old year has passed
Toccata & Fugue Dm
Schumann, Canon Bm
Schubert, Moment Musicale
Dubois, Chant Pastorale
Mulet, Thou Art the Rock
• Alexander SCHREINER
• Tabernacle, Salt Lake City
• Programs to be Broadcast
• July 5, hour not determined
Grieg, Morning
Widor, 2: Finale
Bach, Fugue Gm
Handel, Minuet; Hornpipe.
Mendelssohn, Hunting Song
• July 12
Nevin, Sketch-Book Love Song
Schumann, Traumerei
Mulet, Thou Art the Rock
Bach, Toccata Dm
Boex, Marche Champetre
Diggle, Chanson de Joie
• July 19
Schumann, Evensong
Languetuit, Toccata D
Bach, Prelude & Fugue G
Dillon, Indian Flute Call
Schumann, Prophet Bird
Buxtehude, Fugue C
• July 26
Handel, Water Music: Allegro
Widor, 6: Allegro
Bach, Fugue Gm
Haberbier, Enchanted Bells
Nevin, Nightingale
McClellan, Sweet is Thy Work

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 ...*Bach Program*
 In Thee is Gladness
 Christ lay in bonds
 Prelude & Fugue Bm
 Sonata 1: Allegro
 Passacaglia
 Jesu joy of man's desiring
 o.p. Concerto 1, Dm
 ...3000th Recital, May 24
 Mozart, Magic Flute Overture
 Bach, Jesu joy of man's
 Liszt, Liebestraume
 Debussy, Afternoon of Faun
 Paderewski, Minuet
 Gounod, Faust: Soldiers Chorus
 Schubert, Ave Maria
 Tchaikovsky, Dance of Reed-Pipes
 Lark's Song
 Wagner, Tristan Liebestod
 Tannhaeuser Evening Star
 Ride of Valkyries
 ...Winslow CHENEY
 ...Mannes School, New York City
 ...*Bach Program*
 Fantasia & Fugue Gm
 Come now Savior
 Sonata 1: Allegro
 Jesus my Joy
 Toccata & Fugue Dm
 God Father Eternal
 Adagio
 Fugue a la Gigue
 ...E. Harold GEER
 ...Vassar College
 ...*Unpublished Manuscripts*
 G. W. Andrews, Recessional
 Prelude Gf
 Q. Porter, Toccata-Andante-Finale
 Bingham, Communion
 R. W. Dunham, Minuet Ancient Mode
 G. C. Gow, Son. Bf: 2 Mvts.
 Whitmer, Toccata King of Glory
 Miniature Suite (4 mvt.)
 ...Alexander SCHREINER
 ...University of California
 ...*Bach Program*
 Concerto 4
 Prelude & Fugue D
 Prelude & Fugue Em
 I stand before the Gates
 Fugue G
 Fantasia & Fugue Am
 Prelude Bm
 Passacaglia
 ...*Bach Program*
 Sonata 1
 Fantasia & Fugue Gm
 If thou but suffer God to guide
 My heart is filled
 Prelude & Fugue G
 Aria for G-String
 Toccata F
 ...Dr. Charles Sanford SKILTON
 ...University of Kansas
 ...*Franz Liszt Program*
 Fantasia & Fugue on Bach
 Litany—Ora Pro Nobis
 Evocation from Sistine Chapel
 March of Crusaders
 Religious Wedding Music—Ave Maria
 A women's choir of 12 voices assisted
 but the program does not indicate which
 was instrumental and which vocal in the
 above numbers.
 ...Leslie P. SPELMAN
 ...Meredith College
 ...*Pre-Bach Music*
 Frescobaldi, Canzona; Toccata.
 Titelouze, Magnificat
 Couperin, Soeur Monique
 Raison, Trio en Passacaille
 Clerambault, Duo
 Scheidt, Cantilena
 Pachelbel, Von Himmel hoch
 Toccata

Buxtehude, Passacaglia
 From God will I not
 Bach, Passacaglia
 ...J. Harrison WALKER
 ...Christ Church, Norwich, Conn.
 ...*Bach-Dvorak Program*
 Toccata & Fugue Dm
 Air in G
 Sonata 1: Allegro
 Today triumphs God's Son
 Aria
 Prelude C
 The Dvorak part of the program con-
 sisted of "Ten Biblical Songs" sung by
 Henry La Fontaine.
 ...Elizabeth WRIGHT
 ...Packer Institute, Brooklyn
 ...*Bach Program*
 Fantasia & Fugue Gm
 Two Choralepreludes
 Passacaglia
 Sonata 3
 Jesus my Joy
 Prelude & Fugue D

General Programs

...Winslow CHENEY
 ...Cader Chapel, West Point
 Franck, Piece Heroique
 Dupre, Vepres du Commun
 Pierre, Toccata
 Bach, Son. 1: Allegro
 Jesu Thou my Joy
 Fantasia & Fugue Fm
 McKinley-j, Cantilena
 Mulet, Carillon Sortie
 ...*Dr. Harry E. COOPER
 ...Ottawa University
 Ravanelli-j, Christus Resurrexit
 Bach, Fugue G
 De Bricqueville, Pedal Etude
 Boex, Marche Champetre
 Vierne, Westminster Carillon
 ...Harry B. JEPSON
 ...Yale University
 *Bach, Toccata-Adagio-Fugue
 Reger, Melodia
 Dupre, Cortege et Litanie
 Sowerby, Passacaglia
 Franck, Prelude-Fugue-Variation
 Widor, 3: Finale
 *Bach, Prelude & Fugue Am
 Jongen, Chant de Mai
 Jepson's Sonata 3
 Vierne, 2: Scherzo; Cantabile.
 Mulet, Thou Art the Rock
 *Bingham, Prelude & Fugue Cm
 Elgar, Son. 1: Andante
 Vierne, 5: 3 Mvts.
 Boellmann, Ronde Francaise
 Widor, 5: Toccata
 *Maleingreau, Suite: 3 Mvts.
 Bach, Christ our Lord to Jordan
 Howells, Psalm-Prelude
 Franck, Priere
 Widor, 7: Finale
 *Bach, Toccata & Fugue Dm
 Franck, Chorale E
 Vierne, Divertissement
 Maleingreau, Praetorium Tumult
 Barie, Intermezzo
 Mulet, Carillon-Sortie
 ...Charlotte LOCKWOOD
 ...Cres. Ave. Presb., Plainfield, N. J.
 *Bairstow, Toccata Pange Lingua
 Simonds, Iam Sol Recedit
 Handel's Water Music
 Beethoven, Sym. 5: Andante
 Arensky, Cuckoo
 Mendelssohn, Spring Song
 Saint-Saens, Rhapsody in D
 *Bach, Tidings of Joy
 Mozart, Minuet D
 Massenet, Angelus
 Franck, Piece Heroique
 Miller, O Zion
 Wagner, Forest Murmurs
 Traume
 Tannhaeuser March

*Russell-j, Bells of St. Anne
 -j, Song of Basket-Weaver
 -j, Up the Saguenay
 Widor, 4: Scherzo
 Bach, Pastorale
 Prelude & Fugue Em
 *Purcell, Trumpet Tune
 Bach, Air in D
 Gluck, Alceste: Caprice
 Borodin, At the Convent
 Rachmaninoff, Serenade
 Jacob, Sunrise
 Mulet, 3 Byzantine Sketches
 ...*Hugh McAMIS
 ...Transfiguration, New York
 Marcello, Psalm 19
 Bedell, Noel with Variations
 Bach, Prelude & Fugue Bm
 Vierne, 2: Cantabile
 Clokey, Pastorale
 Widor, Gothic Sym.: Moderato
 Tournemire, Suite 5: Communion
 Franck, Piece Heroique
 ...*Alexander SCHREINER
 ...University of California
 *Beethoven, Adagio Cantabile Af
 Guilmant's Sonata I
 Schumann, Sym. 4: Romance & Scherzo
 Batiste, Pilgrim's Song of Hope
 Jensen, Will o' the Wisp
 Vierne, 1: Andante & Finale
 *Bach, Fantasia & Fugue Am
 Widor, 1: Variations
 Bruch, Kol Nidrei
 Vierne, Westminster Carillon
 Nevin, Nightingale
 Tchaikovsky, Adagio Lamentoso
 *Silver-j, Jubilate Deo
 Mendelssohn's Sonata 2
 Arcadelt, Ave Maria
 Sullivan, Lost Chord
 Wagner, Parsifal Good-Friday Music
 Tannhauser Overture
 *Bach, Prelude & Fugue Em
 Fletcher, Fountain Reverie
 Nevin, Will o' the Wisp
 Weber, Oberon: Overture
 o.p. Beethoven's Concerto 3
 *Bach, Prelude & Fugue Ef
 Couperin, Carillon de Cythere
 Franck, Fantasia A
 Rubinstein, Kamennoi Ostrow
 Debussy, Arabesque 2
 Wagner, Valkyries Ride
 ...Dr. David McK. WILLIAMS
 ...St. Bartholomew's, New York
 *Parry, Prelude on St. Cross
 Muffat, Toccata
 Clerambault, Prelude
 Vierne's No. 2
 Wagner, Parsifal Prelude
 *Parry, Prelude on Martyrdom
 Bach, Prelude & Fugue Am
 Franck, Chorale Bm
 Haydn, Air and Variations
 Bingham, Prelude Cm; Roulade.
 Maleingreau, Martial
 *Du Mage, Grand Jeu
 Bach, 5 Choralepreludes
 Franck, Prel.-Fugue-Variations
 Weitz, In Paradisium
 Regina Pacis
 Elgar, Son. G: Andante Espressivo
 Handel, Occasional: Overture
 *Mulet, Nave; In Paradisium.
 Handel's Concerto D
 Bach, Prelude & Fugue Em
 Rheinberger, Andante F
 Widor, 6: Allegro; Adagio; Finale.
 ...Dale YOUNG
 ...Wabash College
 o.p. Rubinstein, Kamennoi-Ostrow
 Bach, Minuet
 Bach, Prelude & Fugue G
 Russell-j, Bells of St. Anne
 Schumann, Canon Bm
 Rheinberger, Fantasia
 o.p. Turechek, Poem—at Sea

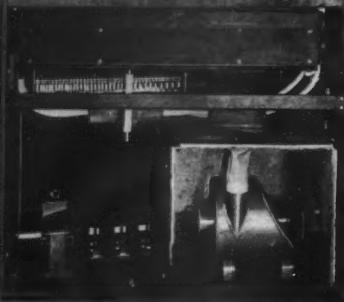
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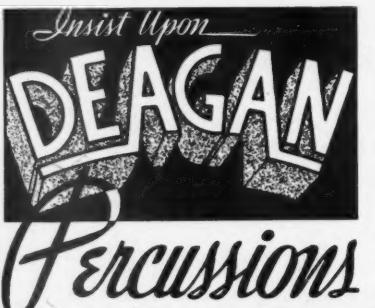
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...Richard
...Blessed
Piechler,
"Praise the
"Invocation
"Ave Maria
Erett, L.
"Popule
"Sanctus,
Mendelssohn
"Salve Re
"Star of
"Jerusalem
...A. Le
...Wesle
...Festiv
God is in
Jesu Christ
Hymns
Shepherds
Beautiful
O Lord m
Praise to
O Holy F
Go to da
Epilogue,
...David
...McCar
...Prince
O thou j
Subdue us
All breath
God is a
La Vierge
O Jesus t
Great Day
O Lord o
Praise ye t
O God he
...Willia
...Edento
...Raleigh
Hunting S
On the se
Passing by
Cornish fi
Long ago
O peaceful
It was a
Pilgrim's S
On wings
Sea Fever,
Venetian L
What shall
The cho
...Los An
...Manusc
Biggs, Star
"Kyrie and
Schreiner,
Glyn Smith
Turner, Ch
Douglas, V
"To Music
Theme and
R. B. Hill
The pol
plied by D
by Clarence
Schreiner, I
whole was
...W. Free
...First PH
...Junior-C
Thais, Med
Psalm 103,
God of our
Ye watchers
Bach, Ave
Steal away,
Three holy
Sholom Ale
More love t
Lovely App
Saint-Saens,
Junior ar
churches pa
by organ, w
choirs sang

Musicales

...Richard Keys BIGGS
...Blessed Sacrament, Los Angeles
Piechler, Prelude
"Praise the Lord," trad. German
"Invocation," "Pater Noster," Biggs
"Ave Maris," "Sing Praise," Biggs
Erett, Lamentation
"Populus Meus," Palestrina
"Sanctus," Hassler
Mendelssohn, Annadante
"Salve Regina," Waddington
"Star of Night," Biggs
"Jerusalem," Gounod
...A. Leslie JACOBS
...Wesley M. E., Worcester, Mass.
...*Festival of Church Music*
God is in His holy temple, Mueller
Jesu Friend of sinners, Grieg
Hymnus Christo, Curry
Shepherds Story, Dickinson
Beautiful Savior, Christiansen
O Lord most holy, Bruckner
Praise to the Lord, Christiansen
O Holy Father, Palestrina
Go to dark Gethsemane, Noble
Epilogue, Matthews
...David Hugh JONES
...McCarter Theater, Princeton
...Princeton Choral Union
O thou joy, Vittoria
Subdue us, Bach
All breathing life, Bach
God is a Spirit, Jones
La Vierge a la Creche, Franck
O Jesus tender Shepherd, Brahms
Great Day, Negro spiritual
O Lord our God, Arensky
Praise ye the Name, Gretchaninoff
O God hear my prayer, Gretchaninoff
...William H. JONES
...Edenton Church, Raleigh
...Raleigh Men's Chorus
Hunting Song, Kun
On the sea, Buck
Passing by, Purcell
Cornish fiddler's song, Gaines
Long ago in Alcala, Messager
O peaceful night, German
It was a lover, Dunhill
Pilgrim's Song, Tchaikowsky
On wings of song, Mendelssohn
Sea Fever, Andrews
Venetian Love-Song, Nevin
What shall we do, Bartholomew
The chorus numbers 22 voices—5-5-5-7.
...Los Angeles A.G.O.
...*Manuscript Program*
Biggs, Star of Night
"Kyrie and Sanctus," Biggs
Schreiner, Sonata, organ & French horn
Glyn Smith, Berceuse
Turner, Chanson du Soir (violin)
Douglas, Valley of the Moon
"To Music," Althea Turner
Theme and polyglot variations
R. B. Hill, String Quintet
The polyglot variation theme was supplied by Dudley Warner Fitch and variations by Clarence Mader, Ernest Douglas, Mr. Schreiner, Mr. Biggs, and Frank Colby; the whole was played by Mr. Mader.
...W. Frederick MILLER
...First Presbyterian, Warren, Ohio
...*Junior-Choir Festival*
Thais, Meditation
Psalm 103, Clemmens
God of our fathers, Warren
Ye watchers, Erfreuen
Bach, Ave Maria
Steal away, Negro spiritual
Three holy women, Gaul
Sholom Aleichem, Hebrew
More love to Thee, Protheroe
Lovely Appear, Gounod
Saint-Saens, Swan
Junior and young-people's choirs of ten churches participated; instrumental numbers by organ, violin, and harp. Some of the choirs sang hymn-anthems, not listed above.

Service Programs

...Harold W. BROWN
...Universalist, North Dana, Mass.
**Rossini, Cuius Animam
Elgar, Pomp and Circumstance
O come everyone, Mendelssohn
O Jesus tender Shepherd, Brahms
Out of the deep, Mozart
Hear O Lord, Beethoven
O Savior hear me, Gluck
Lord God Divine, Handel
Two choir-hymns
**I have longed, Rossini
Surely He hath borne, Handel
O softly breathe, Chopin
b. In my Father's house, Jewell
m. Sundown, Wilson
m. At close of day, Nevin
Mr. Brown used pianist, trumpeter, and cellist in the above programs; there were other interesting features but proper detail for presentation here is lacking.
...Mark L. DAVIS
...Trinity, Easton, Pa.
...*Ascension Service*
Mag. & Nunc Dim. in A, Whiting
Cerubic Hymn, Tcherepnin
Hallelujah Chorus, Handel
Service for Hugh de Payens Commandery; choir of 14 boy-sopranos, 5 boy-altos, 2 tenors, 2 baritones, and 3 basses; assisted by 2 trumpets, 2 trombones, and tympani.
...Ralph A. HARRIS
...Westminster Choir School
Psalm 148, Turle
Mag. & Nunc Dim. in F, Gibbons
God be in my head, Davies
Thou holy fire, Bach
Now sinks the golden sun, Parker
Go not far from me, Zingarelli
Ave Maria, Schubert
All breathing life, Bach
By early morning light, 16th cent.
Hail gladdening light, Willan
Great is Jehovah, Schubert
Service by Mr. Harris' boychoir of St. Paul's, Brooklyn.
...George W. KEMMER
...*St. George's, New York
...*Annual Negro-Spiritual Service*
Vierne, Legende
Great day, ar. Burleigh
Lord I want to be, ar. Kemmer
Dig my grave, ar. Burleigh
Wade in de water, ar. Burleigh
b. Go down Moses, ar. Burleigh
b. I know de Lord's laid, ar. Burleigh
Ev'ry time I feel, ar. Burleigh
God's a-gwin ter move, ar. Berlin
Sometimes I feel, ar. Burleigh
Steal away, ar. Kemmer
Dvorak, New World Largo
Ride on King Jesus,
Were you there,
Swing low,
I hope my mother will be there.
I don't feel no-ways tired,
Deep River, all ar. by Burleigh
Bach, In Thee is Joy
Mr. Burleigh has been baritone soloist of St. George's for many years; the annual service of spirituals has long been a feature.
...Gilbert MacFARLANE
...St. John's, Ogdensburg, N. Y.
...*First Annual Choral Festival*
Magnificat Bm, Noble
Lo God is here, Mueller
How great is Sion, Bortnianski
Now let every tongue, Bach
Twelve churches participated.
...Clarence MADER
...Immanuel Presb., Los Angeles
**How lovely, Brahms
Psalm 150, Jones
'Tis the evening, Beethoven
Praise to the Lord, Christiansen
Cherubim Hymn, Bortniansky
Alleluia Christ is risen, Kopolyoff
Built on a rock, Christiansen

Hallelujah, Beethoven
**Bach, Passacaglia
Psalm 47, Christiansen
Holy is the Lord, Schubert
Psalm 150, Franck
Angels' Chorus, Schubert
O Jesulein Suss, Bach
Songs my mother taught, Dvorak
Hail thou Star, Grieg
Shepherds' Story, Dickinson
Festival Te Deum, Holst
Phraisee and Publican, Schuetz
Palestinian Chant, ar. Gaul
Sing ye to the Lord, Roth
Jesus Thou Rock, Dvorak
**Improvisation
Magnificat Bf, Stanford
Savior of the world, Goss
All my heart, Christiansen
Hail Holy Light, Dimitrievitch
Father of mercies, Waddington
I will magnify Thee, Rogers
From Heaven above, Christiansen
Sing unto the Lord, ar. Goldsworthy
Shepherd Song, Roth
Russell-ji, Up the Saguenay
Cockey's "A Night Prayer"

This was the premiere of the Clokey cantata. For these three May musicales Mr. Mader had the assistance of a woodwind quintet, the Schubert Choralists, Ecclesia Choir, and others. Instrumental numbers are not included in above programs.

...Max MIRANDA
...First Cong., Oak Park, Ill.
**Boellmann, Fantaisie Dialogique
Domine Salvam Fac, ar. Gounod
Alla Trinita, trad.
Gloria Patri, Palestrina
b. Sheep and Lambs, Homer
Hark the vesper hymn, ar. Stevenson
O give thanks, Koschitz
Glory be to God, Rachmaninoff
Russian Easter Blessing, ar. Gaul
Hospodi Pomilui, Lvovsky
Russell-ji, Up the Saguenay
Carol of Bagpipes, ar. Gaul
Let us cheer, ar. Dett
Nevin, Omar Khayyam Sketch
Stewart, Enchanted Isle
Nash, Scherzo
Dubois, Fiat Lux
Grant unto me, Brahms
Fairest Lord Jesus, Lutkin
Music of Life, Cain
Bach, Toccata

...Frederick N. SHACKLEY
...First Cong., Everett, Mass.
...*Shackley Service*

At Evening
"Rejoice the Lord is King"
"Sun of my soul"
a. "Tarry with me"
"Bow down Thine ear"
"Nature's message"
b. "Rejoice in the Lord"
"Savior blessed Savior"
Distant Chimes
"Souls of the righteous"
s. "I will extol Thee"
"O Savior of the world"
"Te Deum" in C

Festival Postlude
Celebrating completion of Mr. Shackley's ten years of service.

...Harry B. WELLIVER
...Teachers College, Minot, N. D.
Kreckel-ji, My Refuge Alone
-i, I Love Thee Lord
b. "It is enough," Mendelssohn
Shure's Through Palestine (j.)
b. "Draw near all ye," Mendelssohn
Mendelssohn's Sonata 6

This was the first vesper service of the kind at the College. Prefacing the playing of each number from the Shure suite a clergyman read appropriate Biblical passages. "The object of this program is to present the best in church music in an attitude of worship," says a footnote.

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BOURDON 44
Hohlfloete (G)
8 Bourdon
Hohlfloete (G)
GREAT: V-5. R-5. S-6.
EXPRESSIVE
8 DIAPASON 73
DULCIANA 73
HOHLFLOETE 85-16'
4 OCTAVE 73
8 TRUMPET 73
CHIMES 25
Tremulant
SWELL: V-8. R-8. S-8.
8 GEIGEN PRIN. 73
STOPPED FLUTE 73
VIOLA DA GAMBA 73
VOIX CELESTE 73
4 HARMONIC FLUTE 73
2 FLAUTINO 61
8 OBOE 73
VOX HUMANA 73
Tremulant
COUPLERS 13:
Ped.: G-8-4. S-8-4.
Gt.: G-16-8-4. S-16-8-4.
Sw.: S-16-8-4.
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a 35' cable. Pitch is of course standard, A-440, C-523.2. Case will be a combination of grille-work and pipes.

Carnegie's 3000th Recital

• May 24 Dr. Marshall Bidwell played the 3000th "free organ recital" in Carnegie Music Hall, Pittsburgh; the program, entirely request numbers chosen from Dr. Bidwell's programs, is given in the proper column of this issue.

Dr. Frederic Archer began the recitals Nov. 6, 1895, and played 451 programs during his six seasons. Edwin H. Lemare followed and gave 170 recitals from 1902 to 1905. Then came a period when guest organists officiated. Oct. 5, 1907, Dr. Charles Heinroth began his notable career there, continuing till Jan. 31, 1932; his "programs were models of artistic excellence and catholicity of taste." Guest organists again furnished the programs and on Oct. 1, 1932, Dr. Bidwell began his tenure, playing the 2719th recital and contributing 277 programs and lectures to date, up to the 3000th program.

The 4-115 organ built for Dr. Heinroth (stoplist, console photo, etc., in T.A.O., October, 1918) has been considerably enlarged by its builders, the Aeolian-Skinner Organ Co., to give Dr. Bidwell what he wants, just as the original instrument then gave Dr. Heinroth what he wanted in beginning his term as official organist. The recitals, under

such masters as Archer, Heinroth, and Bidwell, have been one of the outstanding features of the world of the organ in America.

Improvisation Scholarships

• Dr. Frederick W. Schlieder gave a demonstration May 19 in New York to show the results of the work done under his supervision in improvisation by the Guild's scholarship winners. The course, originally planned for four winners and later expanded to six, began Nov. 26 and included twenty-three lessons. Each student gave a demonstration improvisation using ternary, rondo, and prelude forms.

Kroeger Memorial Tablet

• A memorial bronze plaque has been placed in the Municipal Auditorium, St. Louis, Mo., to honor the late Ernest R. Kroeger, who was born in that city and spent his entire career there.

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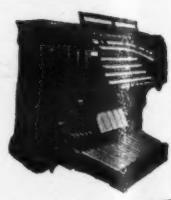
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G.O.S. Scholarships

• Four free scholarships are offered in the Guilmant Organ School, New York, for next season, the gift of the Hon. and Mrs. Philip Berolzheimer. Full data available on application.

Flemington Records

• The festival graduation exercises marking the 41st year of the Flemington Children's Choirs were celebrated May 15; there were three winners of the seven-year Eleanor Pimm Memorial Medal—awarded for seven consecutive years of perfect attendance at rehearsals and services. Can any other choirs match it? Prizes were awarded for: Attention, Courtesy, Greatest Vocal Improvement, Perfect Attendance, Solo Work, Piano Work, etc.

Registration Bureau

• It is strange how little some of us will do to help ourselves. The Bureau had two calls for summer substitutes in New York; one paying handsomely, the other \$5.00 a service. But those who would like to have substitute work are evidently exceedingly few, for few took the trouble to register. A vacancy of peculiar character was also available in New York, and though there must be a hundred organists looking for such a position, we had only one or two registrants to notify.

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

Joseph W. Clokey

COMPOSER—ORGANIST

Pomona College

CLAREMONT

CALIFORNIA

Alexander Schreiner

• After giving his annual series of one hundred recitals in the University of California, Los Angeles, Mr. Schreiner has gone as usual to Salt Lake City for



Mr. Schreiner

the summer and will give weekly programs there on the 4m Austin in the Tabernacle, the programs being broadcast over the Columbia network.

At the University Mr. Schreiner has completed six years as organist and lecturer. The organ is "an extraordinarily good Skinner of 80 ranks, given to the University in 1930 by the family of Seeley W. Mudd. At these recitals I sometimes use the professional musicians of the town and capable students

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in the presentation of concertos. During my six years some 38 different concertos for piano, violin, cello, French horn, and flute, have been played with their assistance, I playing the orchestral parts on the organ."

Arnold Schoenberg has been added to the University faculty and will begin classes next September. Mr. Schreiner will do the preparatory work for Mr. Schoenberg's advanced classes and will introduce the Schoenberg system of harmony as outlined in the 600-page Schoenberg work (in German) on that subject. It is planned to have the course completed in two semesters.

Mr. Schreiner's programs have appeared regularly in these pages; his July programs from Salt Lake City will be found in this issue.

Seth Bingham's Cantata

• The premiere of Seth Bingham's "Wilderness Stone," an American folk cantata for narrator, soloists, chorus, and orchestra, was given May 24 in New York City, Hugh Ross conducting. The work is based on an episode from "John Brown's Body" by Stephen Vincent Benet. Mr. Bingham found inspiration in the poem and started composition in 1931-2 while in Europe, finishing the orchestration in 1933; he comments: "The difficulty lay in integrating the very important part of the narrator with the music in such a way that the narration should not break the musical continuity, but also that the music should not submerge the narrator."

Mueller Choir Engaged

• Arthur Judson, manager of the New York Philharmonic, has engaged Carl F. Mueller's Montclair A-Cappella Choir to sing Honegger's "King David" with the orchestra in Carnegie Hall, New York, March 7, 1937. Says Mr. Mueller:

"The choir, normally consisting of a hundred voices, will be augmented to two hundred for this concert; this is made advisable because of the magnitude of the work, the size of the Hall, and the large orchestra accompanying. Incidental vocal solos will be sung by famous vocalists, as usual. The work was last given in New York by the Friends of Music, under Bodanzky, Nov. 21, 1926."

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• has been appointed to represent the Reuter Organ Co. in the eastern states. Mr. Rassmann is one of the best-known erectors and finishers in the country, having been chief finisher for the Austin Organ Co. for almost a quarter of a century. He was sent to Jerusalem to finish the 49-stop Austin in the Y.M.C.A. in 1932; one of the two largest church organs in the world was finished by him, that in St. Matthew's Lutheran, Hanover, Pa. Herbert Brown, most famous member of the Austin staff, selected Mr. Rassmann to erect and finish under his supervision such notable organs as Mr. Brown designed for the Old First and Grace Church in Newark, St. George's in New York, and the Sesquicentennial Philadelphia organ, later installed in the University of Pennsylvania.

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• Thanks to the expertness of the publicity department of the Museum of Art, Cleveland, some interesting attendance records are available for the organ recitals of the past season. Each month one program is played on all the Sunday afternoons of that month; the combined attendance was 637 for October and 634 for November. March came next with 591, April following with 506 and May (five Sundays instead of April's four) with 509. September began with 528. The lowest average was December which drew 418 for its five Sundays. The Sunday average was 123 and the total 4660 for 38 recitals. These are straight thirty-minute organ programs, no assisting artists. The series will be continued through the summer.

Wednesday evenings an hour program is given, also played as a rule by Arthur W. Quimby, with Melville Smith participating frequently and Virgil Fox in an October recital. Mr. Fox drew an audience of 264, the largest of the season; second largest audience of 250 was scored May 6 when Mr. Holtkamp's portative was featured in combination with an instrumental ensemble. There were many standees for both these two programs, as the auditorium seats only 250. The average Wednesday attendance for the nine programs was 82, and the minimum 15, for the first program of the season.

Kilgen Notes

• Carthage, Mo.: First Baptist has ordered a 2-17 for fall dedication; the instrument will be entirely expressive, divided between two chambers; manual work all straight; console all-electric.

West Chester, Pa.: Westminster Presbyterian has ordered a 2-19; stoplist given elsewhere in this issue.

Radio stations KTUL and WHO, the latter operating on 50,000 w., have installed the new Kilgen 'petit ensemble'. Other 'petit ensemble' sales reported recently include:

Blacksburg, Va.: Wisner Memorial.
Niagara Falls, N. Y.: Bacon Memorial.
Radford, Va.: Presbyterian.

Richmond, Va.: St. Mary's P. E.
St. Albans, N. Y.: L. D. Rouse Mortuary.

The 'petit ensemble' was recently demonstrated in a concert in the Famous-Barr department store, St. Louis, with accompaniments and organ solos played on the miniature instrument to an audience of a thousand, "many of whom expressed their amazement at the remarkable tonality" of so small an organ.

Gustav F. Dohring

• and Olive Burnett Jagger were married June 6, at the bride's home in Bridgehampton, Long Island. Mr. Dohring, occasional contributor to these pages, is eastern representative of Hillgreen, Lane & Co.

Hotel Red-Book

• The 1936 edition of the Hotel Red Book, published in June, can be obtained at 221 West 57th St., New York. The book contains also a "complete directory of national parks, national monuments, battlefields" and similar historic places. The Pullman Company purchased 700 more copies of the 1936 book than 1935.

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Virgil Fox

• With commendable sense of humor and also to console them for their own utter lack of common governmental intelligence, Virgil Fox played a recital for the democrats in their Philadelphia convention, using the world's second largest organ, that in the Wanamaker Store. June 9 Mr. Fox was soloist at Peabody Conservatory at the annual concert of the Baltimore and Ohio Women's Music Club.

Adolph Steuerman

• is spending his summer in a tour of Japan, China, Korea, the Philippines, and Hawaii.

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• Winslow Cheney, concert organist, will be available all summer in New York City for organ lessons; a number of organs are available for practise.

Hugh Porter

• has been appointed to the Collegiate Church of St. Nicholas, New York, where he has a 4m Austin and, at present, a quartet of famous soloists. For the past half-dozen years he has been organist of the Second Presbyterian, New York.

John Groth

• has been appointed to Broadway Tabernacle, New York, the church made famous musically by Walter C. Gale who retired some years ago to devote himself to the less strenuous half of his activities, namely as private concert organist in the homes of several millionaires in the Metropolitan district.

Dresden Amen

• Where did Wagner get the "Dresden Amen" he made famous in Parsifal? Did he write it? Was it traditional? Probably the average musician would answer yes to the last question but according to Musical Opinion, London, the answer would be wrong. Musical Opinion says it was not traditional but composed by Johann Gottlieb Naumann; Grove's Dictionary is content with merely saying Naumann "is reported to have composed" it. Musical Opinion is rather positive about it, however.

Naumann was born April 17, 1741, in Blasewitz, near Dresden. He early took interest in Bach's harpsichord music and with little outside help and much self-help became a professional musician, winning appointment as court composer of church music. He became chiefly interested in writing operas, many of which were produced. Refusing to accept an unusual appointment abroad he was the more greatly honored at home. He composed thirteen oratorios, twenty-one masses, etc. He died Oct. 23, 1801, and though some of his church compositions are occasionally heard in Dresden, the "Dresden Amen" which Musical Opinion seems rightly to ascribe to him is known around the world, even if its composer isn't. Wagner probably came in contact with it when he was officially connected with the music of the Royal Chapel, Dresden, for it was in use there then as it is now.

Like Poetry?

• Senator Metcalf, the "shy millionaire senator from Rhode Island," is credited with contributing the following poem to the Sheboygan Weekly:

AMERICA 1936

My country, 'tis of thee,
Land of lost liberty,
F. D. I sing!
Land where my pigs have died,
Land where professors tried
To take me for a ride—
Let freedom ring.

Ah, What Changes!

• "Electricity makes staid old parlor 'organ' go swing, 'Good-ee Good-ee!'" says a headline in the San Francisco News, picturing two jazz players at an electrotone. The story concludes: "If anything will raise the cocktail bar safely out of the 'saloon' class, swing-on-the-organ will do it!"

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